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OUTLANDER!

ALL THE TIME-TRAVELING,
BODICE-RIPPING
SCOOP ON THE
NEW SEASON
BY LYNETTE RICE

WHAT'S NEXT FOR
CLAIRE
AND JAMIE
HINT: HE'S WEARING
PANTS :(

AN EXCLUSIVE
SNEAK PEEK AT
DIANA GABALDON'S
NEW
OUTLANDER
BOOK

RYAN'S
HOPE!

INSIDE DEADPOOL'S
SUCCESS—AND INFO
ON THE SEQUEL

HOW TO
FIX THE NEXT
FIFTY SHADES
MOVIE
(FOR REAL!)

CAITRIONA BALFE AS CLAIRE
& SAM HEUGHAN AS JAMIE



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THINGS TO COVET.**



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CHEVROLET



A full-page background image featuring a muscular man in a dynamic, athletic pose. He is shirtless, with his back and side muscles prominently displayed, and his skin is glistening with sweat or oil. He is wearing dark, possibly wet, shorts. His right arm is extended forward and slightly upward, while his left arm is bent at the elbow. The background is a dramatic, cloudy sky with a strong light source creating a silhouette effect and highlighting the contours of his body. The overall mood is intense and powerful.

OF KIN PROP



KINGS AND PROPHETS

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MARCH 8
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#OfKingsAndProphets

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THE
TOP 10 THINGS
WE LOVE
THIS WEEK

The Must List

▼ Samantha Bee



1

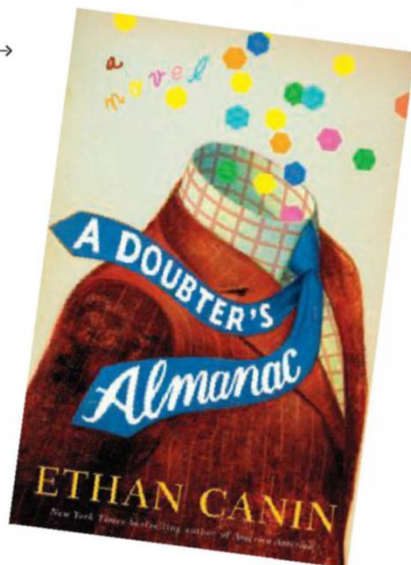
FULL FRONTAL WITH SAMANTHA BEE

TV

• Yes, she's the only woman in late-night, but it's her brilliant stage presence, quick-witted news commentary, and ballsy reported segments that really set her apart from her colleagues. (*Mondays, 10:30 p.m., TBS*)

The Must List

2
→



3
→



4
→



5
→



2

BOOKS **A DOUBTER'S ALMANAC**, by Ethan Canin

• Tales of tormented geniuses are familiar, but Canin's chronicle of Milo, a wildly talented mathematician, puts a fresh spin on things by following Milo's family—and the lasting effects of his legacy—across three generations.

3

TV **SCANDAL**

• Gladiators, you'll need more wine to handle what's next for Olivia (Kerry Washington). Free of Fitz (Tony Goldwyn), she has a newfound appreciation for one-time nemesis Mellie (Bellamy Young)—which is starting to feel like a *Shondaland* version of *Thelma & Louise*. (Thursdays, 9 p.m., ABC)

4

MOVIES **ONLY YESTERDAY**

• Studio Ghibli's 1991 animated classic is finally having an American release. Daisy Ridley headlines the English-language version as a young woman reflecting on memories of fifth-grade crushes, first periods, and struggling with fractions. (PG)

5

TV **GIRLS**

• In the series' penultimate season, the titular foursome are getting married, living overseas, and making all kinds of grown-up moves. But don't be fooled, they're still the same *Girls*. (Sundays, 10 p.m., HBO)



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MASTERFULLY
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Must List

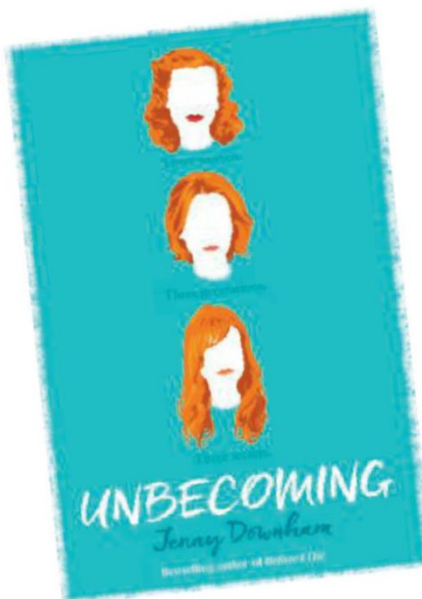
6
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7
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8
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9
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10
→



6

MUSIC/MOVIES OFF THE WALL

- Michael Jackson's melding of pop, funk, and disco sounds as fresh as it did 37 years ago—or maybe even fresher, now that his seminal solo release has been remastered and packaged with a new doc by Spike Lee.

7

MUSIC SVIIB, *School of Seven Bells*

- The dreamy indie duo's fourth full-length is, sadly, their last. Guitarist Benjamin Curtis lost his battle with lymphoma in 2013, but *SVIIB* is his gorgeous farewell: an ethereal, transportive synth-pop beauty.

8

BOOKS UNBECOMING, by Jenny Downham

- In this family saga, Katie and her mother are having a tough enough time getting along at home—but when Katie's dementia-stricken grandmother shows up out of the blue, relationships are strained and secrets emerge.

9

MUSIC I LIKE IT WHEN YOU SLEEP, FOR YOU ARE SO BEAUTIFUL YET SO UNAWARE OF IT, the 1975

- Ignore the creepy title and welcome back these British rockers, whose second album is a genre-bending set that marries funk, pop, and gospel in fantastic ways.

10

PODCASTS ANNA FARIS IS UNQUALIFIED

- For a host who claims to give not-so-great relationship advice, Faris—and a rotating roster of celeb guests—dishes out surprisingly sound suggestions each week. If you can't take dating advice from Mrs. Chris Pratt, who can you trust?

JACKSON: EBET ROBERTS/REDFERNS; SCHOOL OF SEVEN BELLS: CLARKE TOLTON AND JUSTIN HOLLAR; THE 1975: DANA EDELSON/ISCU/GETTY IMAGES; FARIS: AFI/GETTY IMAGES

THE *Real* O'NEALS



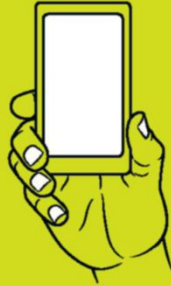
a new comedy
MARCH 8 TUESDAYS 8:30|7:30c



#TheRealONeals

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1. Grab your phone.



2. Use our BYOP³ SIM Activation Kit.
Keep your 4G LTE⁴ network and number.



3. Sew extra big pocket on pants.



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The Bring Your Own Phone Activation Kit makes it easy to switch almost any phone to a more affordable plan. Use it to keep the same network and number you currently have, and then buy our Unlimited plan for just \$45 a month. No activation fees or credit checks. Start saving today. Learn more at StraightTalkBYOP.com



^{1,2}"Cut Your Cell Phone Bill in Half" is based on a pricing comparison of two of the leading service contract carriers' monthly online prices for comparable individual post-paid cell phone service contract plans, including overage charges, and Straight Talk's \$45 service plan, excluding the cost of the phone and limited time promotions. Source: Contract carriers' websites, December 2015. ³To get 4G LTE speed, you must have a 4G LTE capable device and 4G LTE SIM. Actual availability, coverage and speed may vary. LTE is a trademark of ETSI. ⁴At 2G speeds, the functionality of some data applications, such as streaming audio or video, may be affected. Straight Talk's Bring Your Own Phone plan requires a compatible, unlocked phone, activation kit and Straight Talk service plan. User may need to change the phone's Access Point Name settings. Please note: If you switch to Straight Talk, you may be subject to fees from your current provider. A month equals 30 days. Please refer always to the latest Terms and Conditions of Service at StraightTalk.com.

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THE WEEK'S
BEST

Sound Bites



TWEET OF THE WEEK

A TV show with Phil Collins (as himself) and the drum solo from "In The Air Tonight" as P.I.s & they only solve Zima-based crimes.

@pattonoswalt

"I've wanted to catch a corrupt cop ever since we binge-watched *The Wire*."

—Kara (Melissa Benoist), to Alex (Chyler Leigh), on *Supergirl*

"This isn't my first prison break."

—Captain Cold (Wentworth Miller) on *DC's Legends of Tomorrow*

"Honestly, you look like a Starbucks cup."

—Evie (Rita Wilson), criticizing daughter Marnie's (Allison Williams) wedding attire, on *Girls*

"Wow, throw on a black turtleneck and some mom jeans, and it's like I'm married to Steve Jobs."

—Phil (Ty Burrell), impressed by Claire's (Julie Bowen) business acumen, on *Modern Family*

"I saw it on an episode of *Sex and the City*. The Miranda in me thought I'm out of my comfort zone, but the Carrie in me couldn't resist."

—Lincoln (Hannibal Buress), explaining why he enrolled in trapeze school, on *Broad City*

"You were a good mistress. Probably a great one. You know what I mean?"

—Mellie (Bellamy Young)

"Well, I am an overachiever."

—Olivia (Kerry Washington) on *Scandal*

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Can *Fifty Shades* Be Saved?

Now that filming of the sequel is under way, we asked insiders how to make *Fifty Shades Darker* better than the original. And whether it even needs to be.

BY NICOLE SPERLING

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Outlander

It's the time-traveling epic that turned on a nation. As Starz's hit drama returns for season 2, we're pulling back the curtain on all the steamy twists and surprise turns ahead.

BY LYNETTE RICE

34

Lupita Nyong'o & Danai Gurira

How the Oscar winner and *Walking Dead* star teamed up to bring the powerful drama *Eclipsed* to Broadway.

BY SARA VILKOMERSON

36

Aaron Paul

Three years after *Breaking Bad*, Paul blazes back into the spotlight with two movies and a new TV series. To celebrate, EW had a rollicking night out with the happiest man in Hollywood.

BY MARC SNETIKER

40

How to Make a Secret Movie

J.J. Abrams knows a thing or two about keeping film details under wraps, but with *10 Cloverfield Lane*, he's outdone himself.

BY KEVIN P. SULLIVAN

NEWS AND COLUMNS

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Ryan Reynolds gets his box office mojo back...

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The Bullseye

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ON THE COVER

Caitriona Balfe and Sam Heughan photographed exclusively for EW by Marc Hom on Nov. 21, 2015, in Cumbernauld, Scotland

COSTUME DESIGN: TERRY MOORE; COSTUME SUPERVISOR: ALI BRENNER; BALFE'S HAIR AND MAKEUP: ANITA ANDERSON; HEUGHAN'S GROOMING AND PROSTHETICS: WENDY K. FORBES; SET DESIGN: GARY STEELE; PRODUCTION: FILMING SCOTLAND

Secrets always come home



JOAN ALLEN

THE FAMILY

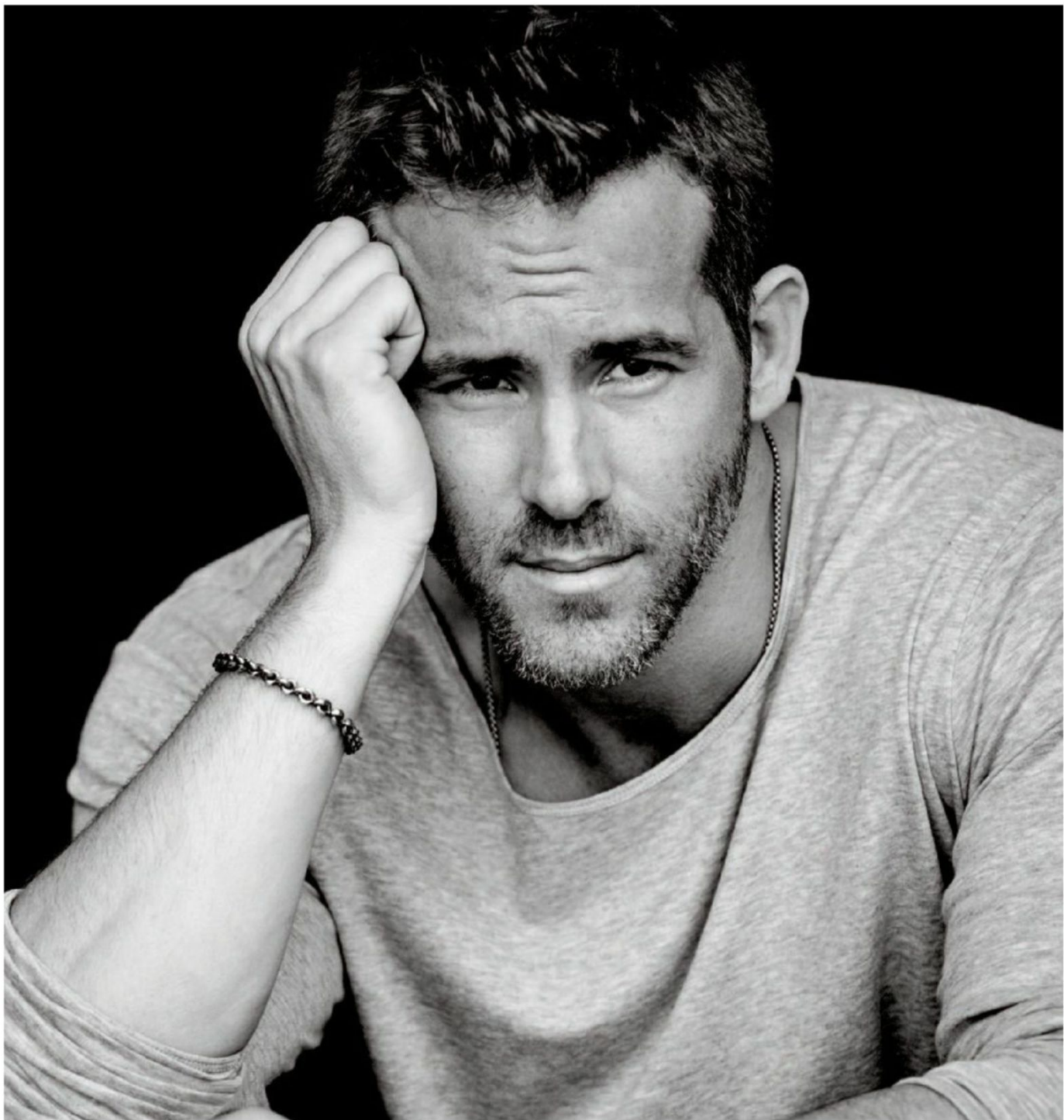
SPECIAL PREMIERE THURSDAY MARCH 3 9|8c
NEW EPISODES SUNDAYS 9|8c



#TheFamily



News+Notes





WELCOME TO THE RYAN REYNOLDS RENAISSANCE

Deadpool's wild success has catapulted its hardworking leading man to new Hollywood heights. By Joe McGovern



THE FIRST TIME Ryan Reynolds attempted to carry a superhero movie, it didn't go well. *Green Lantern* (2011) arrived as a big-budget bomb, one that effectively torpedoed its star's tight-wearing credentials and called into question his headliner bona fides. Despite obvious talent, loads of charm, and abs so defined you could play sudoku on them, Reynolds never managed to become a full-fledged A-list. Then came *Deadpool*.

The raunchy adventure starring the charismatic Canadian as an unhinged motormouth in red spandex opened to \$132 million, a milestone for an R-rated film. *Deadpool* now stands as the biggest debut ever for Fox (yes, bigger than *Avatar* or *Star Wars: Episode III—Revenge of the Sith*) and a career best for Reynolds. A sequel, no surprise, is already in the works. "Obviously we want to make another one," says producer Simon Kinberg. And they plan to up the ante. "Ryan, most of all, is very aware that we need to do radical things and feel as outrageous and provocative in a sequel as we did in this one."

That stratospheric success is a plump cherry on top of the loaded sundae for the film's 39-year-old actor and producer, who fought for 11 years to play scarred assassin Wade Wilson, a cult favorite for Marvel Comics fans. Much like Robert Downey Jr. after 2008's *Iron Man*, Reynolds is more bankable now—after more than 20 years in the business—than at any time in his career, and it's all thanks to a masked weirdo previously

unknown to mainstream audiences. "Ryan was born to play Deadpool," says the film's co-writer Rhett Reese. "But I think Deadpool was also born to play Ryan."

The character's brash, bratty humor does seem to dovetail with Reynolds' own—in a 2011 EW article, the actor recalled arriving in Hollywood "armed with only \$600 and a rape whistle." Kinberg likens Reynolds to Cary Grant for his "incredible ironic presence." Adds co-writer Paul Wernick: "Being able to laugh at himself is one of Ryan's greatest gifts."

Although *Deadpool* appeared on screen before—Reynolds played a neutered version in 2009's *X-Men Origins: Wolverine*—this more ribald interpretation gave the actor a means to gleefully channel his comedic id. He's turned in oddball appearances to promote the movie, filming testicular-cancer PSAs in costume and even posting a NSFW in-character response to a petition for *Deadpool* to host *SNL*. (The upshot? Don't expect that to happen anytime soon.)

He's got plenty to keep him busy anyway. Screenwriters Wernick and Reese hope to present Reynolds with a draft for the sequel in the next few weeks, while the success of this one is still upending conventional wisdom about what comic-book movies should be. There's now talk that the next *Wolverine* movie, due from Fox next year, might be R-rated, and some are even calling for Reynolds to reprise his role as *Green Lantern*. Under that mask, *Deadpool* is surely smirking with satisfaction.

NEXT UP FOR DEADPOOL'S LIVE WIRE

What's in the pipeline for the box office bigwig



• CRIMINAL

In this thriller (out April 15), Reynolds plays a CIA agent whose memories are implanted into a dangerous felon (Kevin Costner).

• HITMAN'S BODYGUARD

Reynolds is hired to protect an assassin (Samuel L. Jackson) in this action pic, which starts filming in London in April.



• THE CROODS 2

Reynolds returns to voice a brainy cave-boy in this sequel (due next year) to the 2013 Best Animated Feature Oscar nominee.

• LIFE

Deadpool writers Rhett Reese and Paul Wernick will reunite with their star for this suspenseful story about a mission to Mars, now in preproduction.

Kanye West: Burning Questions Answered

After the unconventional release of *The Life of Pablo*, EW has exclusive details on West's next moves. By Eric Renner Brown

1 / Is *Pablo* finished?

Following the album's Feb. 14 release, West tweeted that he'll alter the track "Wolves." A source close to West confirms to EW, "He's still making some tweaks to different mixes from the album."

2 / Will *Pablo* be available outside Tidal?

The rapper pledged that the album "will never never be on Apple," and a Tidal rep tells EW, "[We] don't know what's going on moving forward." Still, the West source says, "there is a plan in the works for further rollout of

the album that will likely include a physical product."

3 / Will it ever chart?

A few hours after its release, West temporarily nixed the download option from Tidal, and *Billboard* says streams won't count toward chart rankings "at this time." An industry source says Tidal reports stats unless the artist doesn't grant permission—and "Kanye did not give permission to release any of the numbers."

4 / Any more videos?

The West source

says, "He's been developing some videos for the album, meeting with directors, getting storyboards together...which will probably all be shot at once."

5 / Will West tour?

As of press time, West had only announced two festival dates—an April gig in Manila and a June appearance at New York's Governors Ball—but industry sources confirm to EW that he will announce a full tour "soon."

Reporting by Jessica Goodman, Kevin O'Donnell, and Janine Rubenstein



DIMITRIOS KAMBOURIS/GETTY IMAGES



◆ **TED DENNARD** of Savannah Bee Company® combined honey, blackberries and goat cheese.

JUSTICE(S) FOR ALL

Feb. 13 marked the passing of Antonin Scalia, the fire-brand Supreme Court jurist whose fierce opinions and colorful language defined an era in American history. While President Obama mulls potential nominees, we offer some admittedly long-shot pop culture candidates, ranked not on judicial ability but on how much entertainment value they'd deliver.

—Darren Franich

KEY

⚡
= WORTH AN ARGUMENT

⚡⚡⚡⚡
= SUPREMELY SUITED



JUDGE JUDY

Supreme Court cases were infamously dull before Scalia turned oral arguments into combative inquisitions. Justice Sheindlin would continue that tough-talking tradition—and her zingers would put Scalia's argle-bargle jiggery-pokery to shame.



JENNIFER LOPEZ

The *American Idol* judge's calm, diplomatic approach to jurisprudence could bring peace to a Court split down the middle. (She's already an actress-singer-designer-Fly Girl—what's one more hyphen?)



JUDGE REINHOLD

Okay, he's not really a judge, but this is America, land of opportunity. Already shipping him and Ruth Bader Ginsburg.



JUDGE AMY GRAY

The nation is ready for a divorced, single-mom Supreme Court justice, and although Judge Gray's originalist doctrine may pique the liberals on the bench, her fiscal philosophy is...come on, you remember *Judging Amy*, don't you?! Amy Brenneman played a judge! Named Amy!



JUDGE DREDD

Might prove controversial due to harsh opinions on criminals' rights—namely, they have none. Considered by some pundits a gun-crazy, homicidal authoritarian maniac, Mega-City One's most famous law enforcement officer could intimidate Congress, forcing a quick up-or-down vote.



berrhoneycheescuit

WHAT WILL YOU MAKE?

Triscuit

madeformore





Sequel-califragilisticexpialidocious! Emily Blunt is in talks to star in a *Mary Poppins* sequel from Disney. Here's hoping they hire Blunt's *Lip Sync Battle* frenemies Anne Hathaway to play a rival nanny.



◀ Kesha on stage at an L.A. benefit in November; (inset) Dr. Luke



WHAT'S NEXT FOR KESHA?

After a judge denied the pop star an injunction to get out of a record deal with producer **Dr. Luke**, EW looks at her future options. **By Gillian Telling**



THE ONGOING LEGAL BATTLE

between Kesha and her longtime producer Dr. Luke has become more complicated. On Feb. 19, a judge ruled that the pop star could not release music with other record labels outside of her contract with Luke's Kemosabe label (owned by Sony), despite the star's accusations she was sexually assaulted and emotionally abused by the 42-year-old producer, whose real name is Lukasz Gottwald. Gottwald has adamantly denied the allegations and is suing for defamation.

Now the 28-year-old singer-songwriter, who has charted seven top 10 singles, will owe three additional albums, according to the terms of her contract with Gottwald's company Kasz Money. (Sony does not have a direct contract with Kesha; Kasz Money furnishes Kesha's services to Sony.) And while fans are rallying behind her with the hashtag #FreeKesha, Luke's attorney said in a statement that she can work with other producers, as long as any music is released through

Kemosabe. Meanwhile, Kesha's cause has been bolstered by Taylor Swift's pledge of a \$250,000 donation—and the vocal support of fans and other musicians. (On Feb. 22, Jack Antonoff tweeted to the singer, "[If] you want to make something together & then leak it for everyone I'm around.") A prominent music attorney tells EW, "Kesha needs that money to fight the lawyers, because nobody has pockets as deep as [the labels]." But could Dr. Luke's label choose to release her? The attorney says, historically, that hasn't been the case for other artists who have had similar battles. "Why would they let them out of their contracts?" says the source. "It's financially disadvantageous for them."

Another career option for Kesha? Acting. In October, the singer, who's had roles on *Jane the Virgin* and in *Jem and the Holograms*, told EW, "It's fun to explore different art mediums.... I'm finding other ways to express myself and have outlets and connect with my fans.... I'm all over the place and, literally, creatively exploding all over my life."

Star Wars' Casting Surprise

Planet Earth took notice when relative unknown **Kelly Marie Tran** was cast alongside Laura Dern and Benicio Del Toro in *Episode VIII*. Here's the newbie's nutshell bio.

By Anthony Breznican

● Funny is her forte

The San Diego native trained with three prestigious improv groups: iO West, Second City, and Upright Citizens Brigade. In addition to appearances on *Jimmy Kimmel Live!*, she has starred in numerous CollegeHumor videos and on the Web series *Ladies Like Us*, on which a pair of unlucky friends try to navigate life, romance, and other crises.

● She'll soon be streaming

Before *Episode VIII* hits theaters in December 2017, Tran will appear in the EDM-themed rom-com *XOXO*, a Netflix indie starring *Modern Family*'s Sarah Hyland.

● She's breaking galactic ground

Tran is the first Asian-American actress to land a major role in the *Star Wars* franchise. In the past, she has mined her background for satire, including the video "Are You Asian Enough?" She appears as part of a tribunal that judges whether those with mixed heritage can make certain jokes or authentically recommend "the best Korean barbecue joints."



WE SHOP IT FOR YOU

Dying to buy something you spotted on TV or in a movie? Email stylehunter@ew.com and visit EW.com to see what we've found.



N+N

Scoring the Looks You Loved

By Isabella Biedenharn



● BLACK-ISH

I'd love to know about the cell-phone case that Tracee Ellis Ross was carrying on *black-ish*. I'm always losing my phone, and this is genius! —MONA

The life of Ross' character, Rainbow Johnson, is a balancing act: She's a brilliant anesthesiologist and a mom whose closet holds hospital scrubs and mod Isabel Marant Étoile jumpsuits. Naturally, her phone case needs to be both functional and stylish, making this studded Bandler case—with a unique cross-body chain—a handy staple.



CELL-PHONE CASE

bandlerstyle.com

\$100



● BEING MARY JANE

I'm looking for this fabulous skirt and top from season 3 of *Being Mary Jane*. Can you help? —CHRIS

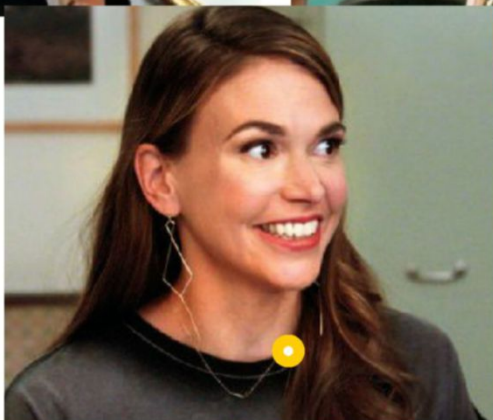
Following a horrific car accident, Mary Jane (Gabrielle Union) becomes even more career-driven—and costume designer Ruth E. Carter wanted her wardrobe to reflect that. "We had two seasons of fun fashions, but it was kind of all over the place," Carter says. "I was looking for a new silhouette to hone in on what she's about." This sophisticated Suno dress gives Mary Jane a distinctive edge in her new job as a cable news anchor. "When she sits at the desk, you don't see the cutout, but when she gets up and walks around the office, she's the sexy girl," adds Carter. Nab the style online, where it's available in a flirty floral print.



DRESS

sunony.com

\$695



● YOUNGER

Can you tell me where to buy Liza's L necklace on *Younger*? —KATE

The L-initial chain worn by Liza (Sutton Foster) has a touching backstory, reveals costume designer Jacqueline Demetrio: "It's a duplicate of Foster's own, given to her by [Bunheads show-runner] Amy Sherman-Palladino after her dog Linus passed away." Foster wore it in the *Younger* pilot, and they brought it back when the show was picked up for a full season.

NECKLACE

albeitjewelry.com

\$350

CAN *FIFTY SHADES* BE SAVED?

Now that filming of the sequel is under way—with a new director and with more control by author **E L James**—we asked Hollywood how to make *Fifty Shades Darker* better than the original. And whether it even needs to be. *By Nicole Sperling @nicsperling*

W

WHETHER YOU LOVED OR

loathed *Fifty Shades of Grey* is weirdly irrelevant. You're getting two more. The 2015 bondage romance movie based on E L James' erotic literary phenomenon grossed \$571 million worldwide, even though most critics hated it, and the inert chemistry between stars Dakota Johnson and Jamie Dornan left more than a few fans reaching for the Red Bull and the Viagra.

But no matter. Last week, the first of two sequels, *Fifty Shades Darker*, began production in Vancouver, and will immediately be

followed by the final installment, *Fifty Shades Freed*.

The original's director, Sam Taylor-Johnson, is out—she and James clashed—and has been replaced by James Foley (*Glengarry Glen Ross*). The scripts have been written by James' husband, British TV scribe Niall Leonard (*Wild at Heart*).

Which leads to the billion-dollar question: Can Foley and team fix what was wrong with the first film and pump some blood into *Fifty*, or will this become (yet another) franchise that trudges along with ever-diminishing fan enthusiasm and declining ticket sales?

First, the good news. *Darker*, which will be released next February, and 2018's *Freed* focus less on the sexual dynamics between dominant mogul Christian Grey (Dornan) and his

increasingly powerful submissive, Anastasia Steele (Johnson). The books are more plot-driven, as the couple face perilous predicaments. For the movies, that may mean less time in the Red Room, but it also means the movies won't rest

entirely on the sexual heat (or lack thereof) between the two stars.

And Foley has proved he can deliver a competent thriller, having directed 1996's *Fear*, starring Mark Wahlberg and Reese Witherspoon, and John Grisham's *The Chamber*, with Gene Hackman and Chris O'Donnell, the same year. What's less clear is how the increased

UNSLOPPY SECONDS

Five sequels that were better than the originals



1 THE EMPIRE STRIKES BACK



2 THE ROAD WARRIOR

Dakota
Johnson
and Jamie
Dornan

one calling all the shots. The studio, Universal, not only agreed with her plan to have her husband write the screenplays, they also gave her de facto approval of the casting, the director, and other key creative decisions.

“What’s usually so important with these movies is that you have the blessing of the author, because the readers feel like they have a personal relationship with the author,” says one producer who has worked on successful book-to-film franchises. “But in this

case, Hollywood, in their collective craziness, gave her an unprecedented deal. Certainly, the fans know who is in charge.”

Whether her influence will help or hurt the films remains to be seen, but at the most crass commercial level, that also doesn’t matter much. “Does it need saving?” asks one veteran producer. “I don’t think [it being good] was

ever part of the criteria. Fans love *Fifty Shades*, and they aren’t listening to any of the [critical] noise. She clearly knows what they want, and they will come back for more.”

The sequels are unlikely to top the original *Fifty Shades*’ box office, but the studio seems prepared for that. *Darker* and *Freed* are being shot back-to-back over the next five months—a cost-saving measure deployed on most major franchises now. And even if *Darker* earns half as much as *Grey*, they could still come out ahead. Or as a top producer put it: “Universal just needs to buckle in and get ready to count the checks.” Which means that even if *Fifty Shades* becomes a punchline, the people who made it will be laughing all the way to the bank. ♦

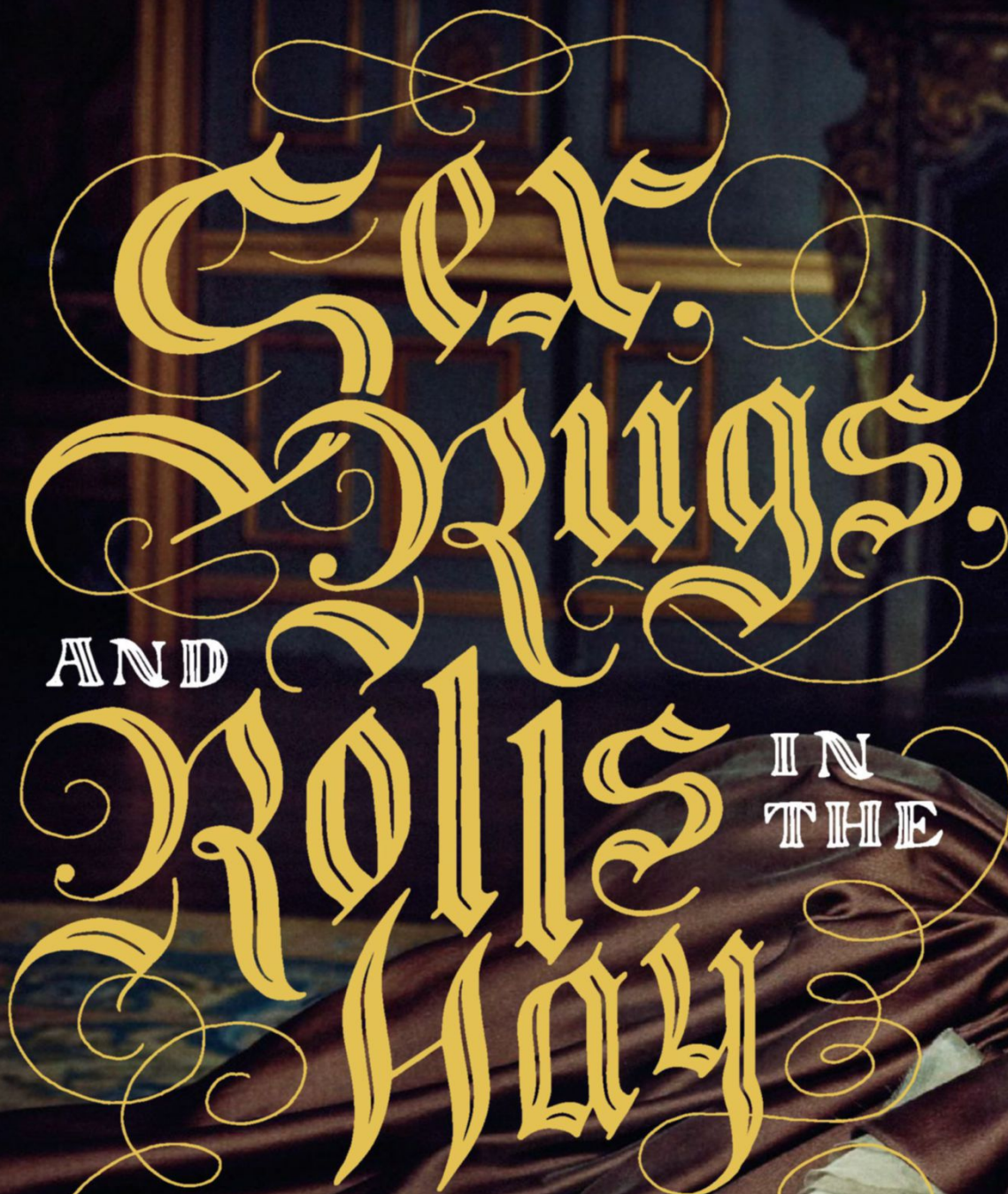
involvement of E L James will affect the next films.

With the exception of J.K. Rowling and a few others, it’s rare for authors to have as much power over their films as James has. After battling with Taylor-Johnson over the creative vision of *Grey*, she’s now the

3 **STAR TREK II:
THE WRATH OF KHAN**

4 **THE DARK
KNIGHT**

5 **THE BOURNE
SUPREMACY**



SEX, DRUGS, AND ROLLS IN THE HAY

IT'S THE TIME-TRAVELING EPIC THAT
TURNED ON A NATION. AS STARZ'S HIT DRAMA
OUTLANDER RETURNS FOR SEASON 2, WE'RE
PULLING BACK THE CURTAIN ON ALL THE
STEAMY TWISTS AND SURPRISE TURNS AHEAD.
KEEP YOUR SMELLING SALTS HANDY...

BY LYNETTE RICE @LYNETTERICE

PHOTOGRAPHS BY MARC HOM

ILLUSTRATIONS BY DANA TANAMACHI



✿
CAITRIONA BALFE
AND SAM
HEUGHAN
photographed on
Nov. 21, 2015,
on the *Outlander*
set in Cumbernauld,
Scotland



CLAIRE FRASER CAME TO PARIS TO STOP A WAR, NOT *PARLEZ-VOUS PÉNIS*.

For the second season of *Outlander*—Starz’s hit series about a World War II combat nurse who travels back in time to 18th-century Scotland—Claire (Caitriona Balfe) and her kilt-wearing cutie Jamie (Sam Heughan) cross the sea in a Doc Brown-like attempt to alter the future and stave off a Highland uprising. But before they can stop the battle, Claire must embed herself in French high society, where she encounters a gaggle of women impertinently jabbering about sex. *Quelle horreur!* ¶ “What do English ladies call a male member?” queries one silk-clad madame. “Well, I heard it referred to as Peter,” drones an impatient Claire. “Or there are those who prefer *prick*...” ¶ One of the hallmarks of *Outlander* (which returns April 9 at 9 p.m.) is its bold, erotic content—the sex scenes between Balfe and Heughan are so steamy that fans still doubt their denials of an off-camera love affair. “Honestly, I’m tired of that conversation,” says Balfe, sighing. “It’s an important part of the story and Claire’s character.”



LEFT Balfe and Heughan ABOVE Tobias Menzies as Frank

But it also makes *Outlander* one of TV's most hard-to-define dramas. Though the romance-for-the-ages conceit is central to the series—and to Diana Gabaldon's best-selling books on which it is based—*Outlander* is just as much a historical story (Scotland's Battle of Culloden, which Claire and Jamie are trying to preempt, actually happened in April 1746 and led to the destruction of the Highland Clan culture) as it is a psychological drama. The most talked-about scene from the first season was when English captain Jonathan "Black Jack" Randall (Tobias Menzies) tortured and sodomized Jamie in a prison cell. "It wasn't about rape," explains Heughan of his character's horrific assault. "It was about two men battling their wills to beat each other."

The series' mix of graphic violence, far-out storytelling, and crazy-good sex may also explain its wide-reaching appeal: Of the 5 million viewers who tuned in to season 1, roughly 40 percent were men. The genre buster has

also been credited in part with boosting Starz's subscriber base to a new high of 23.3 million, making it the second-most-popular premium network behind HBO. (It also helped Gabaldon sell nearly 5 million more copies, bringing her total book sales to 26 million worldwide.) But the fans' rabid interest in the romance—and the network's aversion to calling it that—has made it a tough sell come Emmy time (more on the awards Droughtlander later). "Sometimes, people can dismiss our show as this romance fantasy," argues Balfe. "But we went to some dark places and challenged the viewers. I'm proud of what we've shown."

Well, maybe not in this exact moment on set, where they're quite literally trampling on history. On a ridiculously frigid December afternoon in central Scotland, Balfe has gathered with Heughan, Graham McTavish (Dougal MacKenzie, the war chieftain of the MacKenzie clan), and a few others outside an old church to film a scene in which they're fleeing a party of redcoats. But in every take, they're having to step on graves that date back to the 1400s. "I feel a bit bad about that," frowns McTavish, who knows he doesn't have much choice in the matter. The cemetery is basically the front yard of the church. "Working on historic Scotland properties is always challenging because of the nature of them," admits Jon Gary Steele, the drama's production designer.

Before we venture too deep into Scottish history, let's recap what has brought them here in the first place. By the time the drama wrapped its first season in May, Claire had not only abandoned the idea of returning to the 20th century through the standing stones at Craigh na Dun (the series' craggy take on a TARDIS) but had also





discovered that the evil Black Jack is related to her left-in-the-future husband, Frank (also played by the terrific Menzies). The need to escape the bad blood in Scotland and flee to France—where she and Jamie plan to stop the war—was immense. And to leave fans with less agony and more ecstasy, the season 1 finale concluded with Claire, who had assumed she wasn't able to conceive, telling Jamie that she was pregnant with their child. "I wanted to go out on a lighter note," explains executive producer Ronald D. Moore. "I mean, an audience would go just about anywhere you ask them to go as long as you're telling a good story. They'll just keep suffering with characters over and over and over again. But I wanted to give some hope."

The promise of a new Paris locale both thrilled and challenged Moore's costume-designer wife, Terry Dresbach, who got to trade in tartans for sumptuous silks. "It's a completely different kind of clothing," explains Dresbach, who estimates that her staff created more than 10,000 items for season 2. "In Scotland there is not a ton of research on what they wore. It was more of a rough place. Eighteenth-century France is one of the most documented periods of fashion in the world, so you better get it right." Or, as Heughan likes to put it, "I get to wear pants."

The new season was equally daunting for Moore and the writers. Not only is Gabaldon's second book, *Dragonfly in Amber*, far more complicated structurally, it also alternates points of view and begins in the 1960s with the introduction of Jamie and Claire's adult daughter, Brianna, who strikes up a friendship with Reverend Wakefield's adopted son, Roger (see sidebar). "Year 1 was a fairly straight narrative," says Moore. "Claire goes to the past. She tries to get home. She meets Jamie. She falls in love. Jamie is taken. And she goes to rescue Jamie. That's essentially the plot. Season 2 is much more complex. We've left most of the characters from season 1 back in Scotland. Now you're dealing with politics, the secretive rebellion, Bonnie Prince Charlie, the King. They're trying to figure out where the money's coming from [to fund the war]. Can they stop this from happening? And now Jamie and Claire are married as opposed to a courting couple in the first season. There's a baby on the way. So everything's very, very different."



LEFT
Balfe and
Heughan

WELCOME TO THE CLAN

THEY'RE THE MOST ANTICIPATED
(AND ARGUED-ABOUT)
ADDITIONS TO **OUTLANDER'S**
SECOND SEASON: IT'S TIME
TO MEET BRIANNA (SOPHIE
SKELTON) AND ROGER
(RICHARD RANKIN). BY LYNETTE RICE

There are five words that any actor who joins *Outlander* should grow accustomed to hearing: "You don't look the part." That's what happened to Sophie Skelton, a twenty-something British newcomer who was cast to play Jamie and Claire's daughter, Brianna, and to Richard Rankin, a 33-year-old Glasgow native who snagged the part of Reverend Wakefield's adopted son, Roger. In Diana Gabaldon's books, Brianna is described as a 6-foot, red-haired American with blue eyes, while Roger is supposed to be a 6-foot-3-inch Scot with black hair, olive skin, and green eyes. No wonder it took upward of a year to fill these roles that are integral to the franchise. "I had more meetings for Roger than I have with any other project I've worked on," admits Rankin (*Burnt*). While he's had a few "run-ins" with doubting Thomases on social media because his hair wasn't dark enough, his skin was too light, and his eyes weren't emerald, fans have mostly been "lovely" because, well, he's freakin' hot. "The [producers] haven't found a reason to take my shirt off, but you never know," he says. As for Skelton, a 5-foot-8-inch lass with brown hair and peepers, she waited more than 12 months to get this role of a lifetime, so she's not going to let anything (that a little hair dye could fix) get under her skin. "The main thing is that Brianna looks like Claire and Jamie, which seems to be the case for me."





Fortunately, Gabaldon didn't blanch when Moore played loosey-goosey with the timeline. (In *Dragonfly*, Claire travels back through the stones to the 20th century. But the network won't say whether the same thing happens in the show.) "I'm not the sort of author who was going, 'Oh no, it says this here. You have to do it that way,' that sort of thing," says Gabaldon, who made a cameo in the first season and wrote episode 11 for the second. "I also knew the constraints they were dealing with, that they have a limited number of 55-minute blocks, and within that block each has to have its own dramatic arc.... They've done a very good job of making it a faithful adaptation while still fitting it into the structure that they need for television."

The worry now is Gabaldon's passionate fans, and whether they can be trusted to keep their Twitter accounts clear of spoilers for non-book-readers. Though you won't need a set of CliffsNotes to predict what Jamie's going to be like this year—following his rape in season 1, Heughan says his alter ego is "no longer this kind of carefree figure"—there are details surrounding several major developments that Moore would like to keep under wraps, including whether we'll see bovine-stomped Black Jack again ("It would be a bit of a limp way to die," admits Menzies) and if Claire and Jamie can ultimately stop the battle. While *Game of Thrones* seems to toe that line well, *Outlander* actors still worry about loose lips sinking their proverbial ship. "It's something that I try and discourage fans from doing," says McTavish. "There are some massive things that happen in this season in terms of characters. All sorts of things go on. It's unfair for people who are just enjoying the show."



BELOW
Simon Callow
and Heughan



DIANA GABALDON SPEAKS!

THE AUTHOR PREVIEWS THE NEXT (NINTH!) BOOK IN HER **OUTLANDER** SERIES AND REVEALS THE CHARMING ORIGIN STORY OF HER FRIENDSHIP WITH ANOTHER EPIC WRITER BY THE NAME OF GEORGE R.R. MARTIN.
BY LYNETTE RICE



How did you become friends with *Game of Thrones* mastermind George R.R. Martin?

My sixth book, *A Breath of Snow and Ashes*, was nominated for a number of book awards, one of which was the Quill award [in 2006]. George's book was up for the same award as mine in the same category, which was science fiction, fantasy, and horror. Yes, weird. George was across the table from me, looking like an inflamed Ewok with his beard. So was Stephen King, who was another nominee, and I'm thinking, "Nah." So of course I won. I hadn't planned on winning, and I didn't have anything prepared to say. The only thing that came into my head was "You really ought to give this award to George R.R. Martin, who really does write spectacular fantasy, as I don't write fantasy at all." That went over big with George and his then girlfriend.

You appeared in a season 1 episode. Will you make another cameo?

I'm sure they'd let me if I said I wanted to, but I think once is probably enough.

Are you going to write these books forever?

Eventually I'm gonna die, so you have to bear that in mind. I just don't know. I know there's a book 9, and I know I have more than enough material for that. So chances are good that there will be a book 10. I think 10 is probably as many as will take me to the end of Jamie and Claire's lifetimes, because it's their story. It ends when they do.

What can fans expect from book 9?

Book 9 is what happens to Jamie and Claire, and their family, friends, and enemies, in 1779–80. Recently I posted a [passage on Facebook] with the hashtag #AStubbornMind. It's a quote from the excerpt. Some bright reader suggested that it might make a good title. It's not as lyrical as mine tend to be, but it's not a bad title at all. There are a lot of stubborn people in this book! And we are, after all, in the middle of the American Revolution.

Where are you in the process? Seventy-five percent done? Fifty percent done?

Nowhere near that. It takes me about three years to write a book because they're very complex and they take a lot of research. But also because the more popular your books get, the more popular you get. People come up to me at book signings and they say, "Is the next book coming out this year?" I say, "No," and they say, "Well, why not?" I say, "Well, you've got a choice. You can get the next book sooner or you can look at me. And you're looking at me. It's all your fault."



SPOILER ALERT

READ AN EXCLUSIVE EXCERPT FROM *OUTLANDER* BOOK 9

Diana Gabaldon gives us a sneak peek at a brand-new passage from her upcoming book. For more #DailyLines (as she calls them), follow the author on Facebook.

Readers of Gabaldon's eighth book, *Written in My Own Heart's Blood*, learned that the man who raped Claire in *A Breath of Snow and Ashes* (and was presumed dead) was actually still breathing. That is, until Jamie exacted vengeance. "The ramifications and implications of the act have a complex effect on Claire, Jamie, their relationship, and the social structures of the Ridge community," Gabaldon says of the killing. "This conversation is part of that."

He took a deep breath, and his fists flexed briefly, then relaxed.

"No. Forgiveness doesn't make things go away. Ye ken that as well as I do." He turned his head to look at me, in curiosity. "Don't ye?"

There were no more than a few inches between us, but the aching distance between our hearts reached miles. Jamie was silent for a long time. I could hear my heart, beating in my ears...

"Listen," he said at last.

"I'm listening." He looked sideways at me, and the ghost of a smile touched his mouth. He held out a broad, pitch-stained palm to me.

"Give me your hands while ye do it, aye?"

"Why?" But I put my hands into his without hesitation, and felt his grip close on them. His fingers were cold, and I could see the hairs on his forearm ruffled with chill where he'd rolled up his sleeves to help Fanny with the gun.

"What hurts you cleaves my heart," he said softly. "Ye ken that, aye?"

"I do," I said, just as softly. "And you know it's true for me, too. But—" I swallowed, and bit my lip. "It—it seems..."

"Claire," he interrupted, and looked at me straight. "Are ye relieved that he's dead?"

"Well...yes," I said unhappily. "I don't want to feel that way, though; it doesn't seem right. I mean—" I struggled to find some clear way to put it. "On the one hand—what he did to me wasn't...mortal. I hated it, but it didn't physically hurt me; he wasn't trying to hurt me or kill me. He just..."

"Ye mean, if it had been Harley Bobble ye met at Beardsley's, ye wouldna have minded my killing him?" he interrupted, with a tinge of irony.

"I would have shot him myself, on sight." I blew out a long, deep breath. "But that's the other thing. There's what he—the man—do you know his name, by the way?"

"Yes, and you're not going to, so dinna ask me," he said tersely.

I gave him a narrow look, and he gave it right back. I flapped my hand, dismissing it for the moment.

"The other thing," I repeated firmly, "is that if I'd shot Bobble myself—you wouldn't have had to. I wouldn't feel that you were...damaged by it."

His face went blank for a moment, then his gaze sharpened again.

"Ye think it damaged me to kill him?"

I reached for his hand, and held it.

"I bloody know it did," I said quietly. And added in a whisper, looking down at the scarred, powerful hand in mine, "what hurts you cleaves *my* heart, Jamie."

His fingers curled tight over mine.

They better get used to it: With eight books (and Gabaldon busy working on a ninth), *Outlander* could last on Starz until 2024—or beyond. "We knew all along that it was intended to be one season per book until perhaps [the third book] *Voyager*, which is a much longer book," says Gabaldon. "People were saying to Ron, 'Well, what are you gonna do when we get to *Voyager*?' And he said, 'I should have such problems.'" However the novels are sliced and diced for the small screen, Balfe is on board for the long haul. "I don't forget examples of people dying to get off shows that make them successful, and you never see them again. Opportunities like this don't come along often."

Something else that doesn't come along often? Accolades. While the show has two consecutive People's Choice awards for Favorite Cable Sci-Fi/Fantasy TV Show—and swept *Entertainment Weekly's* own fan-voted EWwys last year—the Emmys largely overlooked the series, as did the Golden Globes earlier this year, despite earning three nominations. It's not as if the Emmys are averse to fantasy—*Game of Thrones* has received a best-drama nomination every year it's been on HBO, finally winning the top prize in September. So that makes the snub even more disappointing, albeit maddeningly familiar to Moore. "I was frustrated by it for many years on *Battlestar Galactica*," he admits. "Edward James Olmos and Mary McDonnell never got nominations, which I thought was criminal. It's always kind of a throw of the dice. It would be great to get more recognition for all these people that work really hard, from our cast to the set design to costume design. But what can you do?"

Give fans more of what they want, for starters. To wit: Look for a new level of intimacy in season 2. "We've had to get very close, so we trust each other very implicitly," Heughan says. "We're very lucky, and it comes across on screen." So if you liked the way that Claire and Jamie romped in Scotland, you're going to love how they get busy in France by episode 2 and the way she, uh, soaks up the local customs practiced by French gals in an effort to arouse their men.

"I thought you'd be intrigued," Claire coos as she slips between the sheets with her smoking Scot. "Something different." *Mais oui.* ♦

ON BROADWAY

When Lupita Met Danai

How Oscar winner **Lupita Nyong'o** and *Walking Dead* star **Danai Gurira** teamed up to bring the powerful political drama ***Eclipsed***—the first Broadway play written by, directed by, and starring women—to the stage.

BY **SARA VILKOMERSON** @VILKOMERSON

A few weeks before the March 6 opening of *Eclipsed* on Broadway, playwright Danai Gurira and star Lupita Nyong'o took a break from rehearsals and sat down to chat with EW. The play—harrowing, heartbreaking, with glimmers of humor—tells the story of four captive “wives” of a rebel officer during the Liberian civil war. The longtime friends discussed the show—directed by Liesl Tommy and costarring Saycon Sengbloh, Pascale Armand, Akosua Busia, and Zainab Jah—and the power of trust and sisterhood.

Where did you get the idea for *Eclipsed*?

DANAI GURIRA I read a newspaper article in 2003 about

Black Diamond, a revered rebel soldier. I found her fascinating. I grew up in southern Africa, but I had never seen a depiction of an African woman like her—that began the journey.



▲ Akosua Busia and Nyong'o in *Eclipsed*

LUPITA NYONG'O What I love about Danai's play is that it invites you in. So you may not have known anything [about Liberia or its civil war] when it begins, but the play welcomes you into this compound. You learn something very deep. You're shocked, your mind is open, and your heart is broken. Where you may have known facts, now you have feelings.

When did you two first meet?

NYONG'O At the Obie Awards in 2007. She's an African artist so I was aware of her and had seen her work in *The Visitor*.

GURIRA Yale and Tisch were fighting over her [for their graduate programs], and Tisch had assigned me the job to—

NYONG'O Woo me!

GURIRA [Laughs] To encourage her to make the right choice. But we knew we were in trouble, and Yale won.

NYONG'O And then the first role I was assigned when I got to Yale was as an understudy in *Eclipsed*. One of the things I had been coming to terms with in choosing which school I would go to was the fact that I would be doing a lot of Euro-centric work. Then I arrive from Kenya and I get this incredible, groundbreaking Liberian play. It was manna from heaven! I made a promise to myself: I have to do this play one day.

So how did the 2015 run at the Public Theater come together?

GURIRA Lupita emailed me and said, “Let's do this.” I was like, “Uh, of course!”

NYONG'O Every time I saw her I'd say, “I want to do *Eclipsed*!” I was hungry to be back in a rehearsal room and to create a story with a group of artists.

GURIRA I saw that she mentioned it in her first *Vogue* cover story, and I thought, Oh, she really does want to do it!

How has the play evolved as it's moved from Off Broadway?

NYONG'O Because we're the same ensemble, there's a level of trust and ease in which we work together. This is like a mountain to climb every night. But we know the mountain and

STYLING: EMMA PRITCHARD/GOLDFEETH & CO.; GURIRA'S HAIR: VERNON SCOTT; MAKEUP: KIM BOWER/ARMANI/EXCLUSIVE ARTISTS MANAGEMENT; SHIRT: H&M; NYONG'O'S HAIR: LACY REDWAY/THE WALL GROUP; MAKEUP: NICK BAROSE/LANDOWME/EXCLUSIVE ARTISTS MANAGEMENT; SHIRT: ZARA; ECLIPSED: JOAN MARCUS



Danai Gurira
and Lupita Nyong'o
photographed
on Feb. 11, 2016, in
New York City

it's allowed us to find new natural and surprising things.

GURIRA I feel a great comfort hearing that. The playwright has to step away—you want to see it fly on its own. I can't always be in the room with them.

NYONG'O You did the foundational work, and we always have that. So you're always in the room.

GURIRA That's so sweet, Lupita. I appreciate that.

NYONG'O It's true—this has been a godsend of a production because of the level of love and respect in the room. We genuinely like each other, which helps. This is the kind of play where you need a sisterhood.

GURIRA Oh, for sure. Like the scene where Lupita gets her ass kicked? [Laughs] There's an insane amount of trust involved because it really is like flying without a net. That's because there's such a sisterhood.

This is the first time that a Broadway production has had a female playwright, a female director, and an all-female cast.

GURIRA It's crazy, right? It shouldn't be an event. We should have far more of this scenario on Broadway. But it is an event, so we should make it clear that this should be celebrated and happen more.

Lupita, now that you are actually playing this part, is it everything you thought it would be?

NYONG'O I can confess now that though I always told people I wanted to do *Eclipsed*, I did not pick up the script again until it was actually happening. In our first read-through before the Public run I thought, What did I do? [Laughs]

GURIRA I remember that—you were like, *Whoa*.

NYONG'O What I love about my work as an actor is that there's always that moment of panic before you step into something. Because you're stepping into the unknown. So to have this opportunity and to do this with women I deeply respect has been invaluable. I feel full. Challenged. Oooh, do I feel challenged [laughs] every day.... But it's a joyful toll. It's wonderful. ♦



BREAKING AWAY

THREE YEARS AFTER BREAKING BAD, **AARON PAUL** BLAZES BACK INTO THE SPOTLIGHT WITH TWO MOVIES AND A HARROWING NEW SERIES, THE PATH. TO CELEBRATE, EW HAD A ROLICKING NIGHT OUT WITH THE HAPPIEST MAN IN HOLLYWOOD.

BY MARC SNETIKER @MARCSNETIKER

IT'S IMPOSSIBLE TO NOT SWEAR IN FRONT OF AARON PAUL. AFTER FIVE YEARS playing a foulmouthed meth apprentice on one of the best-reviewed television series of all time, the 36-year-old could be the first actor ever to be repeatedly hailed on the street by strangers with “Yeah, bitch!”

“People curse around me all the time now,” Paul says, laughing, over beers in West Hollywood. But he’s not much of a swearer, in truth. Because Paul is not Jesse Pinkman, and *Breaking Bad* is over, and it’s time to forge his next act. “I don’t want to leave it in the past,” says Paul, who earned three Emmys for his role on the AMC drama. “But I do want to move forward.”

His three new projects will all land on screens within days of one another in the coming weeks. He’ll butt heads with Kate Winslet and Anthony Mackie as a crooked ex-cop in the crime drama *Triple 9* (Feb. 26), then defy orders from Helen Mirren and Alan Rickman as a guilt-racked drone pilot in the military



(Clockwise from top left) With Michelle Monaghan on *The Path*; *Triple 9*; *Eye in the Sky*



thriller *Eye in the Sky* (March 11), and finish by incurring the wrath of Hugh Dancy's cult leader on Hulu's *The Path* (March 30), playing a conflicted follower. As different as the characters are, they're all grappling with tormented minds—exactly the way Paul likes it. “I want to do stories that have my heart racing,” he says. “That’s why you don’t see me in romantic comedies. I love sappy movies, but I’m drawn to characters that are going through a lot. I don’t know what that says about me. Maybe I love feeling those emotions because I know I can zip the skin off and walk away from them.”

It wasn't always that way. In the early days of *Breaking Bad*, his costar Bryan Cranston helped Paul avoid the agony of going too deep into his role. “I was having dreams as Jesse about the darker side of Albuquerque and drugs,” he admits. “The first couple of seasons, Bryan had to tell me, ‘It’s okay to wash the makeup off and leave it on set.’” The key now is leaving the series behind. As he enters the second leg of his career—or his 15th, if you go back as far as his childhood theater work in Idaho, Paul jokes—he’s seeking versatility. Understandable, but transitioning off a hit can be trickier than it seems. Paul letting go of Jesse was the easy part. Getting us to let go of Jesse is not.

Paul started work on the 2014 thriller *Need for Speed* mere hours after shooting his final scene for *Bad*, hoping a potential action franchise would kick-start his film career. But the movie underwhelmed, earning just \$43.6 million domestically. “It was heartbreaking for me,” he says. “But I feel fortunate.” This is typical Paul. He doesn’t tend to dwell on negatives. Halves be damned, he sees every glass full, until he empties it with frequent cheers and toasts when he gets excited. Clink: To television! Clink: To *BoJack Horseman*, his post-*Bad* passion project! Clink: To befriending Norman Reedus at Sundance 15 years ago after noticing

Reedus’ baby—“and who isn’t obsessed with babies?!” Paul’s an unending siphon of positivity, and the type of companion to suggest a sudden change of scenery from his favorite dive bar to a swanky L.A. hideaway (a short journey during which he seems to know every hostess, waiter, and Uber driver in between). Here’s a guy who loves engaging in acting—and life—far too much to rest on one show’s laurels.

While searching for his next big role, he exec-produced (and starred in) the 2014 indie drama *Hellion*—which “no one saw,” he says—and Netflix’s cartoon showbiz satire *BoJack Horseman*, which returns for season 3 this summer. He agreed to voice a character but put a moratorium on live-action television. “I kept that in a dark corner,” he says. “I didn’t even open up to the idea of doing TV again. Not yet.”

So when he was offered *The Path* last year, he hesitated, hard. The drama, about a religious cult, had potent ingredients: a tortured character, a proven producing team (e.g., *Friday Night Lights* EP Jason Katims), and the chance to put Hulu on the map as a serious creative force. But it was still TV, so Paul passed. And then, unpassed. “It was one of the hardest decisions,” he says. “I had two sleepless nights. I couldn’t stop thinking about the character, the world. And I know I put [the producers] through hell for a moment, but...I’m happy that the next series I dived into is one I’m so in love with.”

Because if *Breaking Bad* was lightning in a bottle, Aaron Paul is a storm chaser. “I love pushing the limits,” he says, with a glint of mania in his eyes. “It’s a little crazy, but I think all actors are a little mad, in a beautiful way.” If that last statement makes you want to pump your fist and say, “Yeah, bitch!” don’t worry. He’s used to it. ♦

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HOW TO MAKE A SECRET MOVIE

J.J. ABRAMS KNOWS A THING OR TWO ABOUT KEEPING FILM DETAILS UNDER WRAPS, BUT WITH **10 CLOVERFIELD LANE** (OUT MARCH 11)—AN EERIE COMPANION TO HIS 2008 MONSTER SMASH—HE'S OUTDONE HIMSELF.

BY KEVIN P. SULLIVAN @KPSULLIVAN
ILLUSTRATION BY
FRANCESCO FRANCAVILLA

NONE OF US KNEW IT WAS COMING. EVEN THE TRAILER,

which dropped last month before the first late-night screenings of Michael Bay's *13 Hours*, seemed innocuous...at first. "I Think We're Alone Now" plays on a jukebox. John Goodman, Mary Elizabeth Winstead, and John Gallagher Jr. can be seen relaxing at home. Suddenly, a tremor runs through the house. Or is it a bunker? A fist slams. A broken bottle slashes. Flames. An escape attempt. And then two title cards that change our perception of everything we've seen.



John Goodman,
Mary Elizabeth Winstead,
and John Gallagher Jr.
in *10 Cloverfield Lane*

The first: “From Producer J.J. Abrams.” The second: “*10 Cloverfield Lane*.”

Just like that, eight years after the found-footage monster movie *Cloverfield* scared up more than \$170 million worldwide, it reentered the culture the same way it arrived back in 2008—with zero advance warning. “We kept it quiet because we knew we wanted to try something unusual,” Abrams says now. “Something unusual doesn’t always work, but at least it’s unusual.”

At a time when social media has all but ensured that secrets don’t stay that way for long, Abrams and the team at his production company Bad Robot have waged war on teases, leaks, and spoilers. With *Star Wars: The Force Awakens*, they kept plot details away from anyone who didn’t explicitly go looking for them, but for *10 Cloverfield Lane*, they upped the ante and presented a movie no one knew existed. How in the hell did they do that?

Like all great mysteries, it started with a simple clue—a code name. News articles from April 2014 announced a green light for *Valencia*, a Bad Robot production to be directed by up-and-comer Dan Trachtenberg. There was even a brief but accurate (from what we can tell) plot synopsis: After a severe car accident, a young woman wakes up in a cellar. The man who saved her from the wreckage explains that she can’t leave because of a chemical attack on the surface.

But *10 Cloverfield Lane* actually began as *The Cellar*, a script by Josh Campbell and Matthew Stuecken that Bad Robot reportedly bought back in 2012 and developed, with the help of a rewrite by *Whiplash* director Damien Chazelle, into what Abrams now calls a “blood relative” of *Cloverfield*. By the time Trachtenberg came aboard, the project—rechristened *Valencia*—had found its place in what he refers to as the “Clover-verse.”

What that means exactly—does the term “Clover-verse” imply that this is the beginning of some underground franchise?—is the question racing through the mind of every Easter-egg-obsessed fan in the lead-up to *Lane*’s March 11 release. While Abrams won’t get any more specific than promising “literal connections” between the two films, he’s quick to point out what we won’t see. “Anyone who is expecting to see literally *Cloverfield 2*—those characters and that monster are not in this movie,” he says. “But there are other characters and other monsters.”

Based on the 20 minutes of footage screened for EW, the similarities between the two films lie mostly in their tone. Both drop emotionally distressed characters into a possibly supernatural, and certainly dangerous, situation, with touches of humor and lightness. Beyond that, the connection is enigmatic—even, apparently, to its cast.

“*Valencia*” filmed for 36 days in New

Orleans, where cast members were never made fully aware of what they were making and where copies of the script were heavily watermarked and printed on red paper, making it impossible to photocopy. Actor Gallagher (*Short Term 12*) remembers first hearing the word “Cloverfield” partway through production, but even now he isn’t sure when that change happened. “Maybe this was the idea from the beginning and I was late to the equation,” he says. If so, his costar Winstead (*The Spectacular Now*) was even later; she says she found out the movie’s final title just hours before the trailer hit theaters.

So will a strategy of revealing nothing in advance really work in our instant-gratification culture? The secretive drop, while still a minor trend, has worked for the likes of J.K. Rowling with *The Cuckoo’s Calling* and Louis C.K. with *Horace and Pete* (see sidebar), and after Beyoncé’s self-titled album in 2013 and more recently with “Formation,” it’s become the singer’s MO. With the help of fake titles, incomplete scripts, and unannounced trailers, Abrams and team have succeeded in hiding their movie in plain sight. For Abrams, this kind of nonmarketing mirrors his own brand of storytelling. “I find that stories do well when they make me want to know more,” he says. “The stories that work make you lean in and ask questions.” So here’s the major one: How big will this Clover-verse get? “There’s a larger conceit that we’re playing with,” Abrams says. “This is just this movie, and it’s only two films that we’re talking about right now, but there is something else that we’d like to do, and hopefully we’ll get a shot.” Surely when we least expect it. ♦

HOW TO MAKE A SECRET TV SHOW



For his surprise new Web series *Horace and Pete*, Louis C.K. has nearly out-Abrams’d J.J. Abrams. The comedian debuted the first episode without any announcement at all. It just...showed up. By creating and independently financing the series (which costars Steve Buscemi and C.K., above, as owners of a bar and features Jessica Lange, Alan Alda, and Edie Falco), C.K. gained complete creative control—and opted to do zero promotion for it: no trailers,

no ads. Why? As he explained in an open letter posted on his site, that kind of marketing will “tell you what the show feels and looks like before you get to see it for yourself.” His other motivation was timeliness. Episodes contain references to real-life events that have occurred not long before each show’s release. “I’m making this show as you’re watching it,” he said on his site. He’s just not talking about it.

—KEVIN P. SULLIVAN

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Movies

▶ REEL NEWS

Hamming It Up Viola Davis revealed that Jared Leto gifted the cast with a dead pig as *Suicide Squad* began filming.

No Morality Claws The new Wolverine movie might follow *Deadpool*'s raunchy lead by getting an R rating.

EDITED BY **STEPHAN LEE** @stephanmlee



▲ Terence Rosemore, Woody Harrelson, and Michelle Ang; (above right) Casey Affleck, Kate Winslet, and Anthony Mackie

Triple 9

STARRING

Casey Affleck, Anthony Mackie, Chiwetel Ejiofor, Woody Harrelson, Kate Winslet, Aaron Paul

DIRECTED BY

John Hillcoat

RATING

R

LENGTH

1 hr., 55 mins.

REVIEW BY

Chris Nashawaty @ChrisNashawaty



THE NEW DIRTY-COP heist thriller *Triple 9* doesn't waste any time throwing the audience into an adrenalized state of confusion. Kicking off with a frenetic 10-minute action sequence that starts with a violent bank robbery and segueing into a high-speed chase and shoot-out, this grab bag of pumped-up macho clichés clearly wants to evoke comparisons to Michael Mann's *Heat*. And it does—but not favorable ones. Who are these blunt-force thieves in ski masks? And why should we care about any of them? (No, seriously, I've seen the whole

movie and I'd still like to know!) Of course, it isn't a sin to keep the audience in the dark at the beginning of a movie (*Reservoir Dogs* did it exquisitely). However, it *is* to leave us there for two hours. The most impressive thing about *Triple 9* is that it somehow manages to be both predictable and incoherent at the same time. Well, that and the fact that it manages to make half a dozen good actors look really lost.

Directed by John Hillcoat (*The Proposition*, *The Road*), this jittery crime saga orbits a band of corrupt Atlanta cops (Anthony Mackie, Clifton Collins Jr.), strung-out ex-cops (Aaron Paul), and professional mercenaries (Norman Reedus, Chiwetel Ejiofor) who are under the thumb of the ruthless Israeli-Russian Mob (led by Kate Winslet, of all people, tarted up in red dominatrix boots, an oversize Star of



HEIST MOVIES THAT DID IT BETTER



HEAT (1995)

Robert De Niro leads a masked crew in a tense armored-car robbery.



THE DARK KNIGHT (2008)

The Joker holds up a bank while taking out his own clownish accomplices.



LE CERCLE ROUGE (1970)

Watch for the intricate, dialogue-free diamond-jacking.



OCEAN'S ELEVEN (2001)

An A-list ensemble cons three casinos at once.



THE KILLING (1956)

This early Kubrick thriller centers on a deadly race-track robbery. —Kevin P. Sullivan

David necklace, and a silly Rosa Klebb accent). For reasons never entirely explained, these dishonorable thieves owe Winslet's Irina one last job. And it proves to be so logistically difficult that the only way they will be able to pull it off is by creating a diversion with a "triple 9"—the police code for "officer down." With one of their brothers in blue killed in action, the entire force will flock to the scene, thereby giving these crooked thugs the additional minutes they need to get away. But which cop to sacrifice? The patsy seems obvious the moment that Mackie's straight-arrow new partner (Casey Affleck, giving the only real performance in the film) starts asking too many questions.

Tossed into the mix is Woody Harrelson as Affleck's uncle, a gonzo, weed-toking detective whose dazed-and-confused instincts are as sharp as the actor's bizarre prosthetic buckteeth. One look at those goofy chompers (not to mention his Foghorn Leghorn drawl) and you think, *Oh, it's going to be one of those Woody Harrelson characters*. The thing is, it's not just one of those characters, it's one of those *movies*. If you're an insomniac with lax standards, you'll know the kind of film I'm talking about. Strip away all of *Triple 9*'s star wattage and what you're left with is the sort of disposable time-waster that turns up on Cinemax at 2 a.m. It's not good, but it is *just* watchable enough to hold your attention until something better comes along. **C-**

THIS FILM CONTAINS THE FOLLOWING:

- CB

 CELL-PHONE BOMBS
- KM

 KOSHER MEATS
- MG

 MEXICAN GANGS
- SH

 SEVERED HEADS



Boy and the World

DIRECTED BY Alê Abreu | RATING PG | LENGTH 1 hr., 20 mins.

REVIEW BY Chris Nashawaty @ChrisNashawaty

LIKE *INSIDE OUT*, its fellow nominee in the Best Animated Feature category at this year's Oscars, Brazil's *Boy and the World* puts us inside the mind of a child trying to make sense of his surroundings. Beyond that, the two films couldn't be more different. Pulsing with a vibrant samba/hip-hop soundtrack and the pastel palette of a tropical fruit salad, director Alê Abreu's lovely dreamlike fantasia revolves around the pint-size Cuca, whose father leaves their rural home for the big city to find work. Heartbroken, Cuca follows him, embarking on a strange odyssey of kaleidoscopic sights and sounds. Although the film is a bit abstract and largely free of dialogue (what little speaking there is is a whispered babble of tongues), it has a universal simplicity—we're seeing life through the wide, innocent eyes of a naif. And what eyes they are. With his crudely drawn stick-figure body and big, round Wiffle-ball head, Cuca is a bundle of jitterbug energy and boundless imagination. Like Riley's in *Inside Out*, his noggin is a wondrous place to spend an hour or two. **B+**

CRITICAL MASS

For **10 current releases**, we compare EW's grade with scores averaged from IMDb, Metacritic, and Rotten Tomatoes

| EW | | IMDb | META-CRITIC | ROTTEN TOMATOES | AVG. |
|----|------------------------|------|-------------|-----------------|-----------|
| A- | EMBRACE OF THE SERPENT | 82 | 83 | 97 | 87 |
| A- | THE WITCH | 76 | 84 | 88 | 83 |
| B | DEADPOOL | 86 | 65 | 84 | 78 |
| B | TUMBLEDOWN | 68 | 60 | 66 | 65 |
| B | TOUCHED WITH FIRE | 62 | 61 | 69 | 64 |
| B | RACE | 71 | 57 | 60 | 63 |
| B- | RISEN | 65 | 50 | 52 | 56 |
| B | HOW TO BE SINGLE | 62 | 51 | 45 | 53 |
| C- | ZOOLANDER NO. 2 | 52 | 34 | 22 | 36 |
| B- | REGRESSION | 57 | 32 | 12 | 34 |



Ginnifer
Goodwin
voices
Judy
Hopps

Zootopia's Hare- Raising New Hero

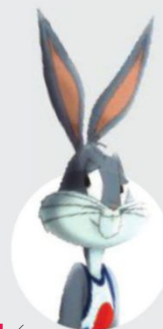
One bold, brave bunny takes on the world in Disney's **Zootopia** (March 4). Just don't call her cute. **By Marc Snetiker**

Judy Hopps wasn't always so warm and fuzzy. "The initial pitch was a spy jackrabbit called Jack Savage, a James Bond type," says *Zootopia* co-director Byron Howard. But Jack became Judy, a wide-eyed bunny cop eager to prove her mettle in a bustling anthropomorphic metropolis by solving a series of kidnappings. Voice actress Ginnifer Goodwin helped turn her from slick to sweet. "We talked about her having cowboy swagger, like a female John Wayne," says the *Once Upon a Time* star. "But I dropped everything and tried to make her bouncy and reactive. I jumped around the sound booth." To the filmmakers, rabbits were the perfect underdog species for the part; plus, it didn't hurt that they're so Disney-ready cute. "When you put her into the hands of a Disney animator, it's like muscle memory," says co-director Rich Moore. "They know what to do to achieve maximum cute appeal." He pauses. "In fact, we had to pull them back. Sometimes she was a little too cute." In *Zootopia*? There's no such thing.



POWER B

THE POP CULTURE RABBITS



1 /

Bugs Bunny (*Space Jam*)

The sarcastic Looney Tunes icon has cracked wise and fuddled Elmer over a 75-year (and counting) run in American entertainment.



2 /

Thumper (*Bambi*)

Before Judy Hopps, Disney's most darling burrower was Bambi's diminutive sidekick, voiced by—awww—a 4-year-old actor.



3 /

Roger Rabbit (*Who Framed Roger Rabbit*)

One of Hollywood's highest (at the time) film budgets birthed arguably one of its most hyperactive, neurotic bunnies.

UNNIES

WITH THE MOST CRED



7 /

B-Rabbit

(8 Mile)

Eminem lost himself in his role as a scrappy rapper attempting to dig into the Detroit scene. He had one hop, one opportunity.



4 /

Frank

(Donnie Darko)

Jake Gyllenhaal's debauched vision was technically a rabbit in the "disturbed hallucination in a costume" sense of the word.



8 /

Shelley

(The House Bunny)

It's hard not to love Anna Faris' Playmate with a heart of gold—and even harder not to notice that she's got great hare.



5 /

White Rabbit

(Alice in Wonderland)

Contrary to popular belief, not all rabbits are perennially late for engagements. (Fun fact, though: They do all carry timepieces.)



9 /

Ralphie

(A Christmas Story)

The only way to watch the annual TV marathon of the holiday classic is if you're wearing your own version of Ralphie's pink pj's.



6 /

Killer Rabbit

(Monty Python and the Holy Grail)

Turning an innocuous-looking Rabbit of Caerbannog into a vicious killer was the Pythons' most adorable feat.



10 /

Rabbit

(Winnie the Pooh)

The hegemonic hare of the Hundred Acre Wood is so inextricably linked with his cotton-tail identity that it's literally his name.

Eddie The Eagle

STARRING Taron Egerton, Hugh Jackman

DIRECTED BY Dexter Fletcher

RATING PG-13

LENGTH 1 hr., 45 mins.

REVIEW BY Joe McGovern
@jmcgvn

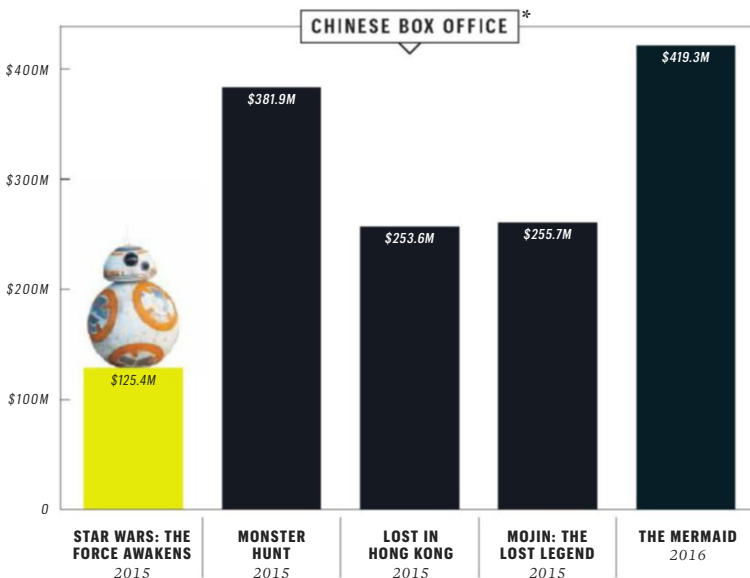


▲ Taron Egerton and Hugh Jackman

▶ **BRITISH SKI JUMPER** Eddie Edwards placed last in two events at the 1988 Olympics. Yet he instantly became a beloved folk hero for epitomizing the Games' inspirational just-do-it decree. And the movie version of his life, fittingly, is a massive vat of hot cocoa with a mountain of whipped cream on top—sweet and warm and made with a mission to satisfy everyone who takes a sip. Taron Egerton, the charmer from *Kingsman: The Secret Service*, plays Eddie with his innate charisma insulated by lots of dweeby waddling and facial twinges. The nerd posturing is oversimplistic, but Egerton clicks on screen with Hugh Jackman as a former Olympian named Bronson, who threw his ski tights away for dad jeans with a flask in the back pocket. Their father-son bonding provides *Eddie the Eagle* with two movie-affirming scenes: In one, Eddie is instructed by Bronson to fantasize about Bo Derek while skiing (cue Ravel's *Boléro*), and in the other, Bronson is offered absolution by his estranged, off-kilter mentor (cue cameo by Christopher Walken). **B**

BIGGER THAN STAR WARS: CHINA'S TOP HITS

The Force Awakens blasted global box office records, but it couldn't outearn China's biggest films, including its new No. 1 grosser *The Mermaid*, a trippy 3-D eco-parable that has just been released in the U.S.



*Totals as of Feb. 21, 2016



MORE ON EW.COM For our reviews of *Gods of Egypt* and Netflix's *Crouching Tiger, Hidden Dragon: Sword of Destiny* (out Feb. 26), go to EW.com

Streaming



8 /

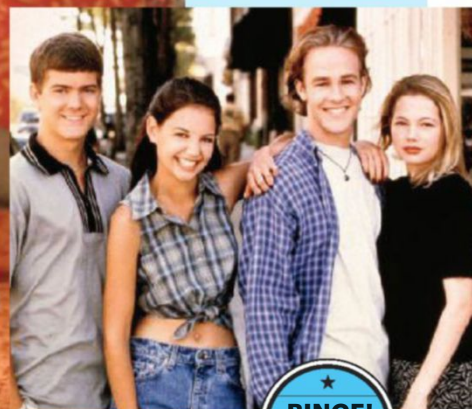
THE STANDOUT TITLES COMING (AND GOING) IN MARCH. BY SHIRLEY LI @shirklesxp



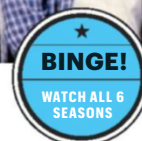
3 /



1 /



9 /



1 / HBO NOW SPY

No need for code-breaking skills to get into this globe-trotting secret-agent romp. Melissa McCarthy kills—with her kick-ass disguises and lethal comedic timing.

MOVIE | MARCH 5

2 / NETFLIX LOUIE SEASON 5

Louis C.K.'s alter ego reckons with existential questions in a hilarious—and poignant—fifth season.

TV | MARCH 4

3 / AMAZON THE END OF THE TOUR

Buckle up for Jason Segel's turn as David Foster Wallace in a heady take on the

author's real-life road trip with *Rolling Stone* reporter David Lipsky (Jesse Eisenberg).

MOVIE | MARCH 3

4 / NETFLIX SCARFACE

Say hello to Al Pacino's not-so-little cinematic icon: coke-fueled drug kingpin Tony Montana.

MOVIE | MARCH 1

5 / AMAZON ORPHAN BLACK SEASON 3

Sarah (Tatiana Maslany) and her seestras' latest threat? Male clones.

BEST EPISODE > "Certain Agony of the Battlefield" (EP. 6) Paul (Dylan Bruce) risks all to protect Sarah.

TV | MARCH 27

6 / HBO NOW THE BIRD CAGE

This groundbreaking comedy remake sashays your way just in time for its 20th anniversary on March 8.

MOVIE | MARCH 1

7 / HULU ARCHER SEASON 6

The raunchy, self-centered animated agent tackles missions from Borneo to Buenos Aires.

TV | MARCH 29



8 / CRACKLE ATTACK THE BLOCK

Star Wars: The Force Awakens wasn't John Boyega's first time in sci-fi: He fought off aliens in this 2011 cult favorite.

MOVIE | MARCH 1

9 / HULU DAWSON'S CREEK COMPLETE SERIES

You don't wanna wait to revisit this early-2000s favorite about four high schoolers' lives and loves.

TV | MARCH 1

10 / AMAZON GHOSTBUSTERS, GHOSTBUSTERS II

Prepare for this summer's all-female reboot by busting ghosts (and guts) with the slime-filled original classics.

MOVIES | MARCH 1

LAST CALL TO WATCH...

Blade Runner (HBO Now) 2.29 | *Divergent* (HBO Now) 2.29 | *Jumanji* (Netflix) 3.1 | *Sixteen Candles* (Seeso) 3.1

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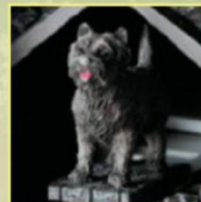
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TV

▶ LOGLINES

You Can't Stop the Beat NBC's next live musical,

Hairspray, will air Dec. 7. **Niecy Nash Returning to**

Uniform The actress will once again play a cop—this time in Fox's buddy-comedy pilot *The Enforcers*.

EDITED BY **AMY WILKINSON** @amymwilk



▲ Candace Cameron Bure, Jodie Sweetin, and Andrea Barber



Fuller House

| DATE | TIME | NETWORK | REVIEW BY |
|----------------|-----------|---------|--------------------------|
| Debuts Feb. 26 | Streaming | Netflix | Jeff Jensen @EWDocJensen |



IT WOULD BE foolish to expect *Fuller House*, the punnily titled Netflix revival of *Full House*, to be something its predecessor never was. The hardly-original original was a very vanilla *Three Men and a Baby* rip powered by cuteness, cornball, and the varied charms of Bob Saget, Dave Coulier, and that dreamy, well-preserved human Twinkie, John Stamos. It was sweet. A generation raised on ABC's TGIF adored it. But was it good? However you answer, you would expect a reboot to offer nostalgia, knowing irony, or even a shrewdly tweaked reformulation like *Girl Meets World*, Disney Channel's gender-flipped take on *Boy Meets World*. *Fuller House* wants to entertain with all these strategies, but it fails.

Badly. It's lazily constructed kitsch that isn't worth your time or affection.

The show is built around all-grown-up D.J. (Candace Cameron Bure), a veterinarian, new widow, and mom to three boys: a teen (Michael Campion), pretween (Elias Harger), and tyke (Dashiell and Fox Messitt). Inverting the mother ship's dads-raising-girls premise, D.J. gets some live-in help: party-girl sis Stephanie (Jodie Sweetin) and obnoxious bestie Kimmy Gibbler (Andrea Barber), who is now an event planner and separated single mom to a teen daughter (Soni Bringas). A warm fable about women supporting one another through a rough passage of life? A thoughtful idea, but the execution is terribly thoughtless. Spirited performances are wasted on subpar famcom treacle. The women are caricatures. The dead-spouse tragedy and divorce turmoil are

barely explored. The broad, womp-womp “comedy” is a catalogue of sentimental effects, sanded edges, and dusty scenarios. Icky diapers. Irresponsible babysitting. Farts. Goofy dancing. Puppies. Skunks and tomato soup baths. Winks at genre conventions and celeb cameos, some of which are shockingly sad, from brothers Maksim and Val Chmerkovskiy (*Dancing With the Stars*) playing Casanova stereotypes, to a lifeless Macy Gray. “What am I doing here? I won a Grammy!” she deadpans.

It’s also worth noting that *Full House* headliners Stamos, Saget, Coulier, and Lori Loughlin are hardly on it. The premise ships them off elsewhere to commence their post-parenthood lives. Their appearances are stingily parceled across episodes—some Elvis-crooning Stamos here, some Coulier Bullwinkle impressions there—with the exception of the premiere, part pilot, part cloying reunion special. There’s a plot, but it’s basically a series of entrances, exits, and signature bits designed to elicit roars from the studio audience. Even if you share the love, it’s just bad TV.

Skipping this embarrassment are Mary-Kate and Ashley Olsen, who became lifestyle brands while playing Michelle and have had a turbulent relationship with fame ever since. In the debut, Saget says Michelle is pursuing a fashion career—and the cast gives side eye to the camera, drawing approving hollers. Why the shaming? Because the twins don’t do nostalgia? Because they have too much self-respect for a cash grab and a cheap ovation? Regardless, I resent getting co-opted into this ugliness. Olsens, you made a quality call. Readers, follow their lead. *Fuller House* doesn’t deserve your devotion. It deserves a foreclosure notice.

Premiere: **F** Everything after: **C-**

FULLER HOUSE CRINGE-O-METER

Ranking the things that’ll make you go, “Ewwwwwww”



KIMMY SAYING
“ON FLEEK”



JOEY RESURRECTING
HIS PUPPET FRIEND
MR. WOODCHUCK



MACY GRAY’S
CAMEO



STEPHANIE’S FAUX
BRITISH ACCENT



JOEY RESURRECTING
HIS BULLWINKLE
IMPRESSION



VICELAND

How to Build A TV Channel

On Feb. 29, the programming gods will flip the switch on a new cable network that explores the deep, dark corners of culture. Channel co-president Spike Jonze explains the curation process. By Ray Rahman

FIND NEW BLOOD

When looking for partners, Jonze and team were less concerned with experience and more interested in perspective and creativity. “We didn’t go out to the TV world to ask TV people to give us shows,” he says. “Ellen [Page] wanted to make [*Gaycation*] because she cared about it. Action Bronson wanted to make a show because he loves food and rap.”

BE PREPARED TO MESS UP

This being Jonze’s first foray into TV, he cops to growing pains. “We didn’t have anybody that had worked [for] a TV channel until only a few months ago, so we made a lot of mistakes,” Jonze admits. “But we went from making nothing to making all these different shows in the course of the year.”

DON’T FOLLOW THE RULES

Thankfully, some well-placed pals were able to offer advice—like not following advice. “[MTV cofounder] Tom Freston is on our board, and he’d come by and weigh in on stuff. If anything, he encouraged us to go further and not care about rules.”

WELL, FOLLOW SOME RULES

Ultimately, Jonze realized that certain conventions had their place. “Anybody at another TV channel would tell you to make a pilot before you make a series. There’s a reason for that. With at least one show, possibly two, we started making a series before we had a pilot. And we’re three episodes in and we’re like, ‘This isn’t a good show. This is lame.’ So we pulled the plug on it.”

THE STARTING LINEUP *Noisey* (March 1, 10 p.m.) A music docu-series hosted by Zach Goldbaum • *Weediquette* (March 1, 11 p.m.) All about marijuana • *Gaycation* (March 2, 10 p.m.) LGBTQ travel with Ellen Page • *Balls Deep* (March 2, 11 p.m.) Thomas Morton tries other people’s lives • *F---*, *That’s Delicious* (March 3, 10 p.m.) Food porn through rapper Action Bronson’s eyes • *Flophouse* (March 3, 10:30 p.m.) Like *The Real World* but with comedians

POSTMORTEM

The X-Files: The Truth Is Here

Creator **Chris Carter** submits to our questioning about the Feb. 22 finale.
By **Darren Franich**

"We've traditionally ended on a cliff-hanger," explains *The X-Files* creator Chris Carter, "and this is as big a cliff-hanger as we've ever done." And how: The revival of the paranoia-chic supernatural saga ended with an apparent epidemic threatening to kill most of the human race, including Agent Mulder (David Duchovny)—and that was before a mysterious UFO appeared, with a spotlight pointed directly at Agent Scully (Gillian Anderson). We investigate what these developments could mean for *The X-Files*' future.

The episode explained how William B. Davis' Cigarette Smoking Man survived the explosive 2002 series finale. How did you decide to resurrect him in that manner?

I liked the idea that he was burned almost to death yet survived somehow. Like the devil himself, he can't be burned by his own fire. It was a surprising, but not incredible, way to bring him back.

The Smoking Man seems to answer lots of questions regarding the series' conspiracy. How much of what he said can we trust?

I think nothing is necessarily definitive. He's a liar. So to believe him—ever—is at your own peril. What I think we've seen here, in these six episodes, is a recasting of the conspiracy, a recasting of the Cigarette Smoking Man's role in it, and an escalation of the conspiracy's timetable.

Does the Smoking Man care about Mulder? And if so, why?

I think he truly loves Mulder. It is kind of paternal. I think he respects Mulder. I think he believes he is a great enemy.



Two irresistible flavors

I can't believe they're making a megastar like me do this.

Hey, I know those guys.





ED ARAQUEL/FOX (3)

◀ (Clockwise from top left) William B. Davis; Robbie Amell, Lauren Ambrose, and Gillian Anderson; David Duchovny

Agents Miller (Robbie Amell) and Einstein (Lauren Ambrose) returned for the finale. Do you see them as a part of the series going forward?

I don't know. I can tell you right now that they are two terrific actors.

People spent years looking forward to seeing Mulder and Scully together again. Clearly you're a sociopath, since you kept them apart for almost the entirety of this finale.

[Laughs] I feel like there was a nod to people who want them to be together again in episode 5. And I think that they are forever connected, whether romantically or not.

Have you had a conversation about continuing the series, either on television or in feature-film form?

In a conversation I had today, actually, it was suggested that

there's an appetite for more. When that will be, I have no idea. I wasn't trying to set up a movie [with this finale], just an ongoing story. But I would like to do a big tentpole summer-release movie, if we were to do another movie.

There was a lot of talk about Mulder and Scully's son, William, throughout the revival right up until the closing minutes. In the next phase of this story, will they find him?

That search is primary for them, along with solving the bigger mysteries. I think it defines their lives.

The events of the finale radically change the world around Mulder and Scully. Do you see *The X-Files* ever returning to a point where they are back to investigating individual cases for the FBI?

This is a situation that doesn't preclude telling future *X-Files* stories, if they can find their way out of this. So while I see this as a situation that's grave—and possibly doomed!—I would say wait and see.

under 200 calories.

I don't like the way people are looking at us.



I better be getting paid overtime for this.



Spoiler Room

EW.com's Spoiler Room (ew.com/spoilerroom) is the place for intel addicts to go every week for scoop on what's coming up on their favorite shows. **By Natalie Abrams**

1

A BLAST FROM THE PAST ON *12 MONKEYS*

Syfy's *12 Monkeys* is going retro in season 2 by adding a familiar face from the 1995 film. *Revenge* alum Madeleine Stowe—who originated the role of level-headed Dr. Railly, now played by Amanda Schull—will guest-star in the season finale. But this time, she's the crazy one. "It's her switching roles from what she did in the film," says EP Terry Matalas of the homage. "She appears in a mental asylum in the late '50s." But viewers will actually *hear* Stowe before they see her, as she voices the opening montage of the April 18 premiere. "She's the one telling the story about how the world ends," Matalas teases. Stowe's character, Lillian, will play a pivotal role in our hero Cole's (Aaron Stanford) journey. "She's going to deliver some very bad news, but she's also going to give him some sage advice that our time traveler will desperately need," Matalas says. "She's like *12 Monkeys'* Obi-Wan Kenobi, but far more insidious."

2

BLINDSPOT'S NUMBERS GAME

Can you decode Jane Doe's (Jaimie Alexander) next tattoo? A hint: "It leads to our first big international case," creator Martin Gero says of the 43-digit sequence that uncovers a location in the Feb. 29 midseason return. "If you know the most famous number in the world—what I think to be the most famous number in the world—it will certainly help." Though the integers are vital, "there are other little things around it that are worth keeping an eye on," he adds.



3

MAMA'S HOME ON *HOW TO GET AWAY WITH MURDER*

Ms. Cicely Tyson, Emmy nominated for her portrayal of Annalise's (Viola Davis) mother, Ophelia, will return in an episode toward the end of season 2 that reveals more about Annalise's childhood. "One of the questions I'm asked most is when Ms. Tyson is coming back," creator Peter Nowalk says. "It's been our mission to find a story worthy of her return. I'm so grateful she said yes." So are we.



Neve Campbell's New Platform

After taking some time off for motherhood, the actress is reentering the small-screen race as a Beltway insider on Netflix's **House of Cards** (streaming March 4).

By Shirley Li

GHOSTFACE HAS NOTHING on Frank Underwood—not according to Neve Campbell, anyway. The 42-year-old actress, who joined the cast of *House of Cards* for its fourth season, says the cruel fictional president played by Kevin Spacey is far scarier than the iconic killer she battled in four *Scream* films as final girl Sidney Prescott. "With Ghostface, at least you know what the rules are—[like] don't go up the stairs, run out of the house, all that stuff," she explains. "But [with] Frank Underwood, you just can never tell where he's coming from."

Good thing Campbell's *House of Cards* player, Leann Harvey, is no mere scream queen. Hired by Claire (Robin Wright) to be her campaign adviser, she's happy to go toe-to-toe with—and even defy—the seemingly unstoppable President Underwood, who disapproves of the First Lady's congressional bid. Fearless and calculating, Leann is willing to help Claire—and herself—climb D.C.'s ladder, no matter the costs. "She's very good at finding ways of making [what she wants to happen] happen, which is fun to play," Campbell says. "She'll do whatever it takes to move up."

Campbell hasn't been as ambitious about staying in the spotlight. Since 2012, she's been sticking with small yet memorable guest spots on



acclaimed dramas like *Mad Men* and *Manhattan* so she could spend time raising her toddler son with her partner, actor JJ Feild. But when the script for *House of Cards* arrived, Campbell took "a leap of faith," attracted to a project that would allow her to return to TV without the leading-role responsibility. "I felt that being a part of a good ensemble of a good show would be right for me," she says. Besides, Leann

“
WHEN YOU’RE
IN FILM OR
TELEVISION, IT’S
DOWN TO THE
WRITING.... THESE
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LIKE THE BETTER
WRITING IS IN TV.”

—NEVE CAMPBELL

proved a meaty, un-Sidney-like part. "Very often in this industry, the female roles tend to be vulnerable characters or victims in some way," Campbell adds. "It's always fun to have roles come along where it's the opposite."

And as a fan of political dramas like *The West Wing*, she found the experience of stepping into the White House—even just a replica built for the show—"phenomenal." After more than six months playing a powerful D.C. pro in a fictional 2016 presidential race, the Canada native says she's more fascinated than ever by real-life U.S. politics. "*House of Cards* almost feels more realistic than what's happening right now," Campbell says, laughing. "With the election these days, it's pretty outstanding to watch some of the clowns who are up there. If you wrote some of the [candidates] who are running into a television series, I'm not sure [people] would buy it, you know?"



▲ With Robin Wright on *House of Cards*



CAITLYN JENNER'S ROAD RULES

In the new season of *I Am Cait*, the 66-year-old goes cross-country to meet the LGBTQ community—with plenty of detours for self-reflection. **By Lynette Rice**

Caitlyn Jenner is on the road again. For season 2 of *I Am Cait* (March 6 at 9 p.m. on E!), the former Olympian will reunite with friends Candis Cayne, Zackary Drucker, and Chandi Moore for a bus trip—but this time, the destination won't be wine country. Jenner & Co. will travel the nation to meet more members of the LGBTQ community, while turning a hard spotlight on the star herself. "Caitlyn started out thinking she was going to learn about all of these people, which [she] did," says EP Andrea Metz. "But she also learned more about herself than she ever dreamed. That's because these women didn't shy away from conflict or [addressing] Cait's flaws."

In return, viewers will learn more about Jenner than they did last season or on *Keeping Up With the Kardashians*. (Speaking of which, Jenner's ex Kris will meet the group in New Orleans, while Kourtney's ex Scott Disick will catch up with Jenner in the Midwest.)

"Everything that Caitlyn's publicist told her not to talk about we faced head-on," says Metz. "We talk about Cait being a Republican, race, surgery, sexuality, adoption, marriage, religion...nothing was off-limits."

What to Watch

A DAY-TO-DAY GUIDE TO NOTABLE PROGRAMS* BY RAY RAHMAN @RayRahman



Series Finale

DOWNTON ABBEY

SUNDAY, MARCH 6 9-10:30PM* PBS

Will Edith finally find lasting happiness? Can Mary ever stop herself from being cold and quippy? Will any of us find another show that we like as much as this? The end of *Masterpiece's* beloved upstairs-downstairs drama after six delightful (and occasionally traumatic) seasons isn't just hard for you, though. The cast also had a tough time saying goodbye to the Crawleys, the Dowager, and, yes, even Barrow. "I was fine on the set," Hugh Bonneville (Lord Grantham) says of his final day of shooting. "It was when I got back into the makeup chair after I had done my last shot. The makeup trailer, more than any other place on set, becomes the home to the actor. It's the gossip truck. It's the first thing you see in the morning and the last thing you see in the evening. That was the haven. That was when I had a little speck of dust in my eye. Just for a few seconds." We know the feeling, Lord Grantham. —Kevin P. Sullivan *check local listings

MUST
WATCH
OF
THE
WEEK

MONDAY FEBRUARY 29



► Mavis!

9-10:25PM HBO

"We've come to you this evening to bring you some joy, some happiness, inspiration, and some positive vibrations!" That's legendary singer and activist Mavis Staples' standard welcome to fans at her shows, which she still performs regularly at 76—and it's an equally fitting sum-up of this jubilant new documentary, which features heartfelt interviews with Bonnie Raitt, Chuck D, Jeff Tweedy, and more.

The doc's merits lie not just in what it uncovers (though Staples admitting to some "smooching" with Bob Dylan is great) but also in what it confirms: that after six decades, her legacy continues to evolve. "I'll stop singing," she says, "when I have nothing left to say." **A-** —Madison Vain

TUESDAY MARCH 1

► NCIS

8-9PM CBS

DiNozzo bores his date by talking about work. I guess she's more of an *NCIS: New Orleans* gal.

Season Finale

► Marvel's Agent Carter

9-10PM ABC

Marvel's Peggy Carter and Marvel's Howard Stark seek to destroy Marvel's Zero Matter (Marvel).

► The People v. O.J. Simpson: American Crime Story

10-11PM FX

Heads up, Internet commenters: John Singleton (*Boyz n the Hood*) directs an episode titled "The Race Card."

PRIMARY COLORS

► Super Tuesday

10-11PM

ABC, CBS, NBC

Thirteen states hold primaries and caucuses that will help determine the fate of our nation. No pressure, Arkansas!



WEDNESDAY MARCH 2

Midseason Premiere

► Rosewood

8-9PM FOX

The romantic intrigue begins to heat up. That tends to happen when you put Morris Chestnut on a show.

► A Year in Space

8-9PM* PBS

Airing just a day after astronaut Scott Kelly's scheduled return to Earth, this doc from PBS and *Time* chronicles his otherworldly experience.

*check local listings

Series Debut

► Hap and Leonard

10-11PM SUNDANCE TV

James Purefoy, Michael Kenneth Williams, Texas, the '80s. Curious? We are too.

Series Debut

► The Real O'Neals

8:30-9PM ABC

ABC's charming but slight new sitcom follows the titular O'Neal family, an Irish-Catholic brood living in the suburbs of Chicago and ruled with an iron fist by matriarch Eileen (played by a very amusing Martha Plimpton). Eileen would like everyone to believe they have the perfect household, but the premiere reveals the entire clan has secrets, especially middle son Kenny (Noah Galvin), who is gay. Aside from a few rifts that don't quite work (the oldest son's anorexia is played for laughs), *O'Neals* (airing a second ep at 9:30) is proof it doesn't take a miracle to find a fresh spin on the traditional family comedy. **B**—*Tim Stack*



THUR MAR 3

► American Idol

8-10PM FOX

This marks the show's 550th episode. Ryan Seacrest really deserves a medal, or at least a very long nap.

► You, Me, and the Apocalypse

8-9PM NBC

Jude visits Slough, the small British town where the U.K. Office was set. Slough: a hotbed of comedy!

Series Debut

► The Family

9-10PM ABC

Mysterious/Spooky Drama Alert: Joan Allen stars as a politician whose son returns after being presumed dead for 10 years.

FRI MAR 4

Season Premiere

► House of Cards

STREAMING NETFLIX

Take a break from the brutal, soul-crushing politics of this election season by sitting back and watching...oh, wait, never mind.

► The Vampire Diaries

8-9PM THE CW

Stefan and Valerie search for a "magical herb" with special powers. Their first stop: Boulder, Colorado.

Get your daily dose of
What to Watch
on EW.com!

SAT MAR 5

► Black Sails

9-10PM STARZ

Pirate John Silver reaches Nassau. Unfortunately, he finds out that the place has been seized by pirate Red Lobster.



► Saturday Night Live

11:30PM-1AM NBC

Jonah Hill hosts the show for the fourth time. Maybe we should start calling him the Wolf of 30 Rock?

Midseason Premiere

► Quantico

10-11PM ABC

Don't expect to see Alex (Priyanka Chopra) relaxing now that she's no longer on the run. Three months after the second bombing in New York, life has only gotten worse for the well-coiffed FBI agent, who's reeling from losing colleagues in the attack. "You're seeing a broken Alex in the future," EP Joshua Safran says. "[She] is on the defensive and maybe not all there in her mind." Besides, he adds, "there are more OMG moments in the second half [of the season] than the first." Here's hoping those moments don't affect Chopra's 'do. —*Shirley Li*



HAIR-RAISING ACTION

SUNDAY MARCH 6

► Madam Secretary

8-9PM CBS

A warship from Italy gets entangled in a tense international conflict. What's Italian for "I am the captain now"?

Midseason Premiere

► The Last Man on Earth

9:30-10PM FOX

Phil's astronaut brother (Jason Sudeikis) returns to Earth. They should rename it *The Last Bro on Earth*!

► Billions

10-11PM SHOWTIME

The cat-and-mouse game continues. Also, if Paul Giamatti really was a cat, it would definitely be Grumpy Cat.



Miniseries Debut

► Race for the White House

10-11PM CNN


What if past elections got the *House of Cards* treatment? This six-part docuseries from Kevin Spacey and *HoC* exec producer Dana Brunetti answers that question by revisiting bygone campaigns with the same darkly dramatic lens used by that cynical Netflix series. Narrated by Spacey, the debut covers the juicy 1960 Kennedy-Nixon race but turns it into a needlessly dour affair, with few new insights. It's his-
tory at its most histrionic. **C+**

Music

EDITED BY KEVIN O'DONNELL @ODtron



Macklemore & Ryan Lewis

| | | | |
|------------------------------------------------------------------------------------|--------------------------------------------|-------------------------------------------|--------------------------------|
|  | TITLE This Unruly Mess I've Made | | LABEL Macklemore LLC |
| | GENRE Hip-hop | REVIEW BY Ray Rahman @RayRahman | |



YOU SORTA HAVE to feel bad for Macklemore. Sure, he and his production partner Ryan Lewis are swimming in commercial success—2012's platinum underdog *The Heist*, No. 1 hits like “Thrift Shop” and “Can’t Hold Us,” major Grammy wins—but the 32-year-old white rapper from Seattle still can’t catch a break from the cool kids...or from the rap community, the critics, or even other white rappers. No matter how hard he tries to impress, his efforts only inspire mocking memes and skeptical think pieces.

These are the conditions that helped spawn *This Unruly Mess I've Made*, a self-aware, uneven album that spends an ill-advised amount of time playing defense. Audience backlash, cultural appropriation, and even his haircut are among the topics weighing heavy on Macklemore's mind.

In a way, Macklemore is starting to go the Kanye West route: Several songs here have him delivering self-critical raps about how the world perceives him. The six-minute opener, “Light Tunnels,” is a stream-of-consciousness retelling of their big Grammy night in 2014. (After beating critically acclaimed Kendrick Lamar for Best Rap Album, Macklemore caused an uproar by Instagramming the apologetic text he sent to Lamar afterward.) The song takes us through his insecurity (“Feels like

BEST TRACKS **Need to Know** A smooth, soulful highlight starring Chicago prodigy Chance the Rapper | **Buckshot** Old-school boom-bap courtesy of rap legends KRS-One and DJ Premier

▶ NOTEWORTHY

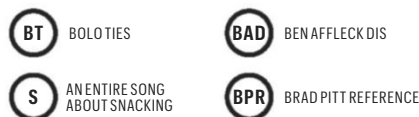
Rihanna has postponed the first eight dates of her *Anti* world tour due to production issues; it kicks off March 12 in Jacksonville, Fla. **Eric Clapton** returns with his 23rd studio album, *I Still Do*, on May 20.

the whole industry is staring at me”) and ambivalence, but stops short of addressing the controversy outright. It’s an exhausting exercise. Same goes for “Bolo Tie,” on which he relives his journey and internalizes the weight of the doubters—“I got a bone to pick with the man in the mirror/ Questioning the purpose of my rap career.”

The thing is, Macklemore has found his purpose—*Unruly Mess* sees him embracing his role as a social justice champion, sent to expand the minds of his (mainly young, white, suburban) audiences. It worked on the equality-promoting “Same Love,” and now he speaks more directly to his constituents: The Ed Sheeran-featuring “Growing Up,” framed as an ode to his kids, borders on saccharine after-school special; on “Kevin,” the rapper, a recovering addict himself, laments America’s prescription-drug problem. The pièce de résistance is “White Privilege II,” a much-discussed race-pondering track that’s more admirable than effective.

While Macklemore wants to provoke thought, the album’s real strengths are its mindlessly amusing tracks. “Downtown” is a gentrified hip-hop earworm, while Chance the Rapper turns the smooth, piano-laden “Need to Know” into a highlight. “Brad Pitt’s Cousin” is a “Thrift Shop” sequel—low-impact, high-energy pop destined for video virality. And as much as it might pain its creator, that’s probably the best way to ingest this *Messy* album. **B-**

THIS ALBUM CONTAINS THE FOLLOWING:



St. Ides Macklemore gets reflective over an alluring beat



The 1975



| | |
|---------------------------------------------|-----------------------------------------------|
| TITLE I Like It When You Sleep... | LABEL Dirty Hit/Interscope |
| GENRE Pop-Rock | REVIEW BY Jessica Goodman @jessgood |

▶ **NEVER JUDGE AN** album by its title—even when it has such a creepy, pervy name as *I Like It When You Sleep, for You Are So Beautiful Yet So Unaware of It*.

Back in 2013, the 1975 broke out with their self-titled debut, which brought glam guitars and synths back to rock music (again), earned them a coveted female-teen demographic, and propelled them to high-profile festival slots at Coachella and Glastonbury.

With their follow-up, the British quartet are challenging themselves further. Frontman Matthew Healy has said in interviews that he wanted to make a “truly modern” record that’s inspired by the disparate ways fans consume music today, while also citing Christina Aguilera, D’Angelo, and Janet Jackson producers Jimmy Jam and Terry Lewis as muses. Ambitious?

Definitely. But his group succeeds with 17 songs that dip into everything from acoustic folk (“She Lays Down”) and overblown power ballads (“Change of Heart”) to rousing gospel (“If I Believe You”) and avant-garde, Brian Eno-esque explorations (“Please Be Naked”). And are those Enya-style wind chimes on the title track?

The album may be a glorious mess genre-wise, but it’s held together by Healy’s funny, absurd tales. He’s a bona fide Rock Star now, so he writes about Rock Star things: rumors of dating Taylor Swift and the dangers of cocaine. “Charlatan telepathy exploiting insecurity and praying on the purity of grief,” goes one awesomely inscrutable lyric. Healy may get lost in his head, but *I Like It...* is a delightful, over-share-y trip that celebrates a new era of boundaryless pop. As for that Tumblr rant of a title, they’re forgiven. **B+**



Loretta Lynn Comes Full Circle

Back with her first album in more than a decade, **The First Lady of Country Music**, 83, opens up about working with Johnny Cash's son and Willie Nelson—and what she *really* thinks of the new generation of country stars. By Madison Vain

It's been 12 years since 2004's Grammy-winning *Van Lear Rose*. What brought you back to the studio?

To tell you the truth, I was just busy. I work all the time and hadn't stopped to think about recording. Then I thought, "Well, it's time."

The album, *Full Circle*, has new versions of your favorite childhood songs and ones from your nearly 60-year career. Where'd the idea come from?

I would like people to know the stuff that I started singing to begin with. [The traditional Appalachian folk tune] "In the Pines" and all these old songs are the first songs I ever remember hearing Mommy sing. I'd listen to her, and if I'd ever cry, she'd say, "Now, Loretta, if you're going to cry, I'm going to have to stop singing." I loved hearing her. I hope the fans get out of it what I did.

What was it like to work with Johnny Cash's son, John Carter Cash, as a co-producer?

There was nothing strenuous about it. We'd have a little break every bit and have a picnic. I'd have my cup of coffee, we'd be with our families—and then go back right into it.

There's a beautiful duet with Willie Nelson, "Lay Me Down."

Willie sent a record to me to do the harmony and stuff—but I can't harmonize with Willie Nelson! He talks his songs. So I said, "You want me to do these, you wipe your voice off these and send 'em back. I'll do my part and then give it to you!" I love the way it turned out.



As the First Lady of Country Music, what up-and-coming country stars are you into?

I love little Kacey [Musgraves]. She's something else. And she's trying hard, I think. [But] I can hear a lot of the girls singing today and I can't imagine they'll ever make it to the big time.

You continue to perform dozens of shows a year. At 83, do you still enjoy it?

Yeah. I wouldn't do it if I didn't enjoy it. I always ask for requests and they always holler out stuff that came out way before I was

born. [Laughs] I'll say, "Friend, you got the wrong girl up here singing. I don't remember that song!"

The track "Who's Gonna Miss Me?" is about the legacy you'll leave behind. What did your family think of the song?

The first thing [my daughter Patsy Lynn Russell] asked was

"Well, Mama, what were you thinking about when you wrote this song?" Finally I had to tell her, "Quit asking me that question!" [Laughs] She still asks me.

What inspires you to write songs now?

Well, I'd rather write than sing, to tell you the truth. Everything I do, I write about it. I've never known why. I wrote my song "Whispering Sea" sitting on a tree branch, hanging over the ocean, fishing. [Sings] "Whispering sea, why don't you roll on by, listening to me cry." It's just as simple as anything. Whatever'd happen one day, if I'd be upset or happy, I'd just write.



Loretta Lynn in 1975 ▶



HOW SANTIGOLD IS LEADING HER OWN POP REBELLION

The singer recently told EW's SiriusXM 105 the tales behind her adventurous new album, 99¢



BUILD YOUR DREAM TEAM CAREFULLY

The Philadelphia native, born Santi White, has collaborated with artists including Kanye West, Pharrell, Mark Ronson, M.I.A., and the Beastie Boys, and co-penned songs for the likes of Lily Allen and Christina Aguilera. But it's chemistry, not fame, that guides her choice in studio collaborators. "It can be scary finding the right new people to work with," she says, "because it's such an intimate experience." On 99¢ she hooked up with what she calls "some real musical kin," including Vampire Weekend's Rostam Batmanglij and Yeezy-approved producer Hit-Boy.

BE THE SOUNDTRACK OF YOUR OWN LIFE

Singles like "Disparate Youth" and "Creator" have been used multiple times in ads and movies and on TV shows, but she still has a hard time hearing herself in public. "I get so embarrassed," she admits. One time, when her 2008 breakout "L.E.S. Artistes" came on at a friend's birthday party, he had to intercept her. "He told me, 'Sit down! You can't exit to your own song.'" (She stayed.)

LEARN FROM THE BEST IN THE BUSINESS

Touring with topline talent like Jay Z and Coldplay taught her a lot, though Björk may have been her favorite ally. "She gave me the most detailed, generous, amazing advice on what it's like to have a baby and be making a record and touring," says the new mom. "I mean, how many people can you ask about that? And at the end of every show," she adds with a laugh, "she would have a dance party that was just wild." —Leah Greenblatt

CHART FLASHBACK

1986

EW looks back at the top songs on the Hot 100 three decades ago this week—when a Mr. was a Mister, Whitney was just getting started, and Sweetest Taboos and Secret Lovers were slinking their way through the top 10. By Leah Greenblatt

1

MR. MISTER "Kyrie"

Perhaps you are a Catholic scholar or an expert in ancient Greek who knew that this stompy synth-rock anthem was built around the Christian liturgy "Kyrie eleison," which translates to "Lord, have mercy." Or maybe you were a simple child who thought the chorus was "Carry a laser/On the road that I must travel" until you Googled it in 2016. Oh, you're a scholar, you say? Fine. **A-**

2

WHITNEY HOUSTON "How Will I Know"

The original is perfectly fizzy '80s Casio pop in overdrive—but YouTube also has an a cappella version that's just Whitney's pure vocal track and, Kyrie eleison, it is glorious. **A**

3

STARSHIP "Sara"

Jefferson Airplane became Jefferson Starship, and then just Starship, and then they made a power ballad that turned the name Sara into about 17 syllables and put post-*Risky Business* Rebecca De Mornay in the video. **B**

4

JAMES BROWN "Living in America"

Apollo Creed's Rocky IV theme song meets the world's funkier road atlas ("New Orleans! Dee-troit City! Dallas! Pittsburgh, P.A.! New York Ci-tay!"). **B+**

5

SADE "The Sweetest Taboo"

Sade on the stereo + date-night pinot = half of this decade's babies. **A+**

6

BILLY OCEAN

"When the Going Gets Tough (The Jewel of the Nile Theme)"

There was so much money and talent flying around in the '80s that pretty much every film featured a legit smash on the soundtrack, even the mediocre sequel to a heist movie starring Michael Douglas, Kathleen Turner, and a hangry crocodile. **B+**

7

THE DREAM ACADEMY

"Life in a Northern Town"

A profound meditation on childhood and nostalgia and the death of JFK. Or as 98 percent of pop fans know it, the "Heyo-ma-ma-ma" song. **A**

8

MIKE + THE MECHANICS

"Silent Running"

Also very dark and moody and mysterious—the lyrics are basically a nightmare sci-fi plot set to synthesizers—from the third-most-famous guy to come out of Genesis. **A-**

9

ATLANTIC STARR

"Secret Lovers"

Years before AshleyMadison.com, these R&B libertines were making the case for extramarital nookie, minus any pesky hacking risks. **B**

10

HEART

"These Dreams"

"Dreams" was Heart 2.0: less '70s shags and chugging "Barracuda" riffs, more shoulder pads and soft-focus harmonies. Both had amazing taste in chokers, though. **B+**

SOURCE: JOEL WHITBURN PRESENTS THE BILLBOARD® HOT 100® CHARTS—THE EIGHTIES



Books

▶ BETWEEN THE LINES

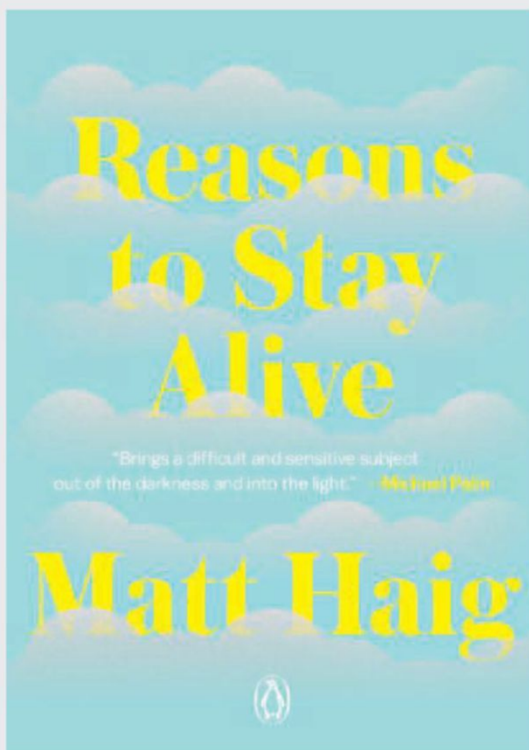
UnREAL co-creator Marti Noxon will develop Sarai Walker's

Dietland for TV. **J.K. Rowling** tweeted, "I'd have

finished this book months ago if my dog could only make

up her mind which side of the door she'd like to be on."

EDITED BY **TINA JORDAN** @EWTinaJordan



“HE DESCRIBES THE BATTLES RAGING INSIDE HIS ‘RED-RAW, NAKED MIND’ IN BRUISINGLY LUCID DETAIL.”

In 1999, Matt Haig seemed as happy and fit as any other 24-year-old. A smart, capable college graduate from a nice middle-class home, he had a summer job on an idyllic island in the Mediterranean, a loving girlfriend, and a whole life ahead of him. And all he wanted to do was die. Or, more accurately, stop the desolation and panic that overwhelmed him in every waking moment. *Reasons to Stay Alive* is his chronicle of that time: a sort of memoir/self-help hybrid that traces his painful, unsteady climb out of suicidal despair to marriage, parenthood, and a fragile but resolute peace with himself. In confiding, conversational prose that references figures from Rumi to cult rappers, Sylvia Plath, and Shakespeare, he

addresses the guilt and shame that comes with clinical depression—especially for men, who are disproportionately more likely to take their own lives—and the ways its symptoms can be misunderstood and dismissed by even the most well-meaning outsiders. (The 21-item list in a chapter called “Things That Have Happened to Me That Have Generated More Sympathy Than Depression” includes “consuming a poisoned prawn,” “breaking a toe,” and “bad Amazon reviews.”)

Haig's tone can feel glib—he seems to take for granted that others share his baseline of emotional and financial resources—and the book is generally short on new research. But he also describes the battles raging inside his “red-raw, naked mind” in bruisingly lucid detail and provides an excellent Further Reading list in the postscript. And a touching compendium of #Reasonstostayalive culled from online readers is capped by his own resonant response: He lives, he writes, for “the sheer unfathomable marvel that is this strange life we have, here on earth, the seven billion of us, clustered in our towns and cities on this pale blue dot of a planet, spending our allotted 30,000 days as best we can, in glorious insignificance.... And I am glad to feel every tumultuous second of it.” **A- E A**

Reasons to Stay Alive

| | | | |
|-----------|-------|--------|---------------------------|
| BY | PAGES | GENRE | REVIEW BY |
| Matt Haig | 249 | Memoir | Leah Greenblatt @Leahbats |



WHEN OUR BODIES get sick, we know what to do: seek professional help, follow the prescribed treatments, ask friends and family for support. But when it's our mental health that falters, things get murkier. What kind of transfusion or surgery or pill can fix a brain that feels broken?

OPENING LINES “Thirteen years ago I knew this couldn’t happen. I was going to die, you see. Or go mad. There was no way I would still be here.”

New in Paperback

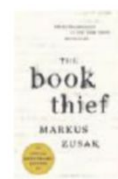
Get lost in books that will take you to the snowy reaches of Norway, hurricane-ravaged New Orleans, and bygone days of the Manhattan book industry. By Isabella Biedenbarn



3 QUESTIONS FOR

Markus Zusak

On the 10th anniversary of *The Book Thief*—the World War II novel that has spent more than 500 weeks on the *New York Times* best-seller list—Markus Zusak reflects on a decade of unanticipated success. By Isabella Biedenbarn



1

>

You've said you never expected this book to be published. How did that free your writing?

I definitely wouldn't have made the book as big as it was [if I'd been worried about an audience]. I don't know whether I would have used Death as the narrator. Every time there was a new idea, I would just say, "Yes. Do it." Any risk I felt needed to be taken, I just took.

2

>

What reader encounters stand out from the past decade?

One moment I really cherish is from when I was in a bookstore in Rio de Janeiro, and three or four kids came up to me and whispered, "I'm going to steal this book," because they didn't have the money to buy it. I just loved the spirit of those kids.

3

>

What did you want this book to add to the canon of Holocaust literature?

Nothing, honestly. If you're thinking that way when you're writing, you're in deep water. I was just trying to write a book that would mean something to me. And I was lucky: I've written four books that mean something to me, and one book that means everything to me.

1 THE MONOPOLISTS

MARY PILON

Though nearly everyone has played the classic money-grabbing board game, few know about Monopoly's dubious origins—until reading Pilon's riveting book.

2 RUSSIAN TATTOO

ELENA GOROKHOVA

Gorokhova follows up her first memoir, *A Mountain of Crumbs*, with this honest story of her life in America after escaping Cold War Russia.

3 KNOW YOUR BEHOLDER

ADAM RAPP

The latest novel from Pulitzer finalist Rapp features an agoraphobic musician trapped inside his childhood home—and his own head.

4 MISLAID

NELL ZINK

Long-listed for the National Book Award, Zink's sharp, funny tale follows a woman in hiding who adopts false identities for herself and her child.

5 FIVE DAYS AT MEMORIAL

SHERI FINK

Who better to tell the story of a New Orleans hospital after Hurricane Katrina than Fink, a Pulitzer-winning reporter and physician?

6 PUBLISHING

GAIL GODWIN

In this memoir spanning her 45-year career, Godwin explores how the book industry has changed, and revisits the people and events that inspired her books.

7 SINGLE, CAREFREE, MELLOW

KATHERINE HEINY

The women in Heiny's collection are unfaithful, risk-prone, and entertaining, but we wouldn't recommend trying their ideas at home.

8 MAKING NICE

MATT SUMELL

With blind rage masking his grief, the disagreeable Alby hurls abuse at everyone he encounters in Sumell's hilarious fiction debut.

9 BETTYVILLE

GEORGE HODGMAN

Bettyville—one of EW's top books of 2015—is a delightfully engaging memoir that captures an editor's relationship with his aging mother.

10 THE ALMOST NEARLY PERFECT PEOPLE

MICHAEL BOOTH

Booth separates the various strands of Scandinavians and attempts to deduce whether they are really as happy as they seem.



AN APPRECIATION

Jesmyn Ward on The Legacy Of Harper Lee

EW asked the National Book Award-winning author of **Salvage the Bones** to weigh in on the complicated, powerful pull of *To Kill a Mockingbird* and Harper Lee, who died last week at 89

READERS AROUND THE world will mourn Harper Lee's passing, and I'm sure the people of Monroeville, Alabama, will have myriad personal reasons to feel life without Lee looms bleakly. She was giving and kind, they might say. She had a wicked laugh and a sharp mind, another might suggest, while a third might chime: She saw and responded to the humanity of each and every one of us.

I never knew Harper Lee personally. Sometime during my 20s, I fantasized about taking off on a road trip to see her in Monroeville, which is around 170 miles away from my small Southern hometown. I'm sure many fans of her work have made this pilgrimage in the hope they might glimpse her, this woman who wrote such a seminal work of American literature. But I refrained, mostly because I understood and appreciated Lee's wishes: to live a life with privacy and anonymity. To live the life of her own choosing.

I never made that journey to Monroeville because, as a

small-town denizen myself, I understood the town would encircle her, that they would misdirect fans, sending them off in the wrong direction, away from Ms. Lee. I understood they would protect her. Even though many small Southern towns can be frustrating, backward places where those who are different are made to feel their difference acutely, small Southern towns are also contradictions. They are often fiercely protective of their prodigal sons and daughters, of their freaks and outcasts, of those who took root and grew up in their piney stands, their raw fields. And I knew that even if one of their own had taken them to task as Lee did in *To Kill a Mockingbird*, by reflecting their truest and sometimes ugly selves back to them, the town would still react like a wayward parent to a truth-telling child. I knew that they would still protect Lee.

I have deep respect for what she accomplished in *To Kill a Mockingbird*, too much to disregard her wishes. It would have been so easy for her to



LEE: DONALD UHRE/ROCK/TIME LIFE PICTURES/GETTY IMAGES; TO KILL A MOCKINGBIRD: © BAUMANN RARE BOOKS



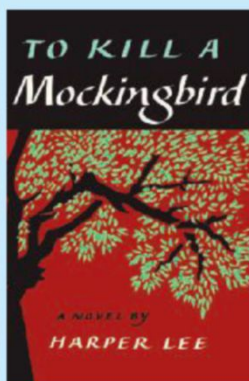
leave Alabama and write about other places and other people: to write a New York novel or a California novel or a novel set in the Midwest. It would have been easy for her to write a less painful, less personal book. It would have been easier for her to write a story that was less complicated, that didn't wrestle with the propensity for some white Southerners to be warm, polite, and hospitable in the afternoon before they gather to torture and lynch black people at night. It would probably have been easier for her to have such a novel published. Harper Lee would have had no problem finding a publisher happy to usher less contentious work into the world. But Lee chose to write a novel about the South she'd grown up in, the South that she probably loved and hated all at once.

Not only did she choose to write a novel about the small-town South, she also chose to write a story that explicitly

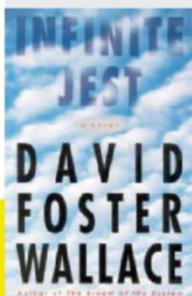
wrestled with race, privilege, racialized violence, interracial sex, and coming of age in a region where all these things are painfully mired in the sticky morass of history. Instead of describing Southern white women as delicate, subtropical flowers, she likened them to "soft teacakes with frostings of sweat and sweet talcum." Instead of describing the black congregation of Calpurnia's church as a backward, sullen lot, she shaded them with humanity, positing that "Fans crackled, feet shuffled, tobacco-chewers were in agony." Instead of justifying the decision of a white lynch mob, empowering them in her description, as many of her time and place would have, she renders them weak and unimposing as "sullen-looking, sleepy-eyed men who seemed unused to late hours." Those who populate Maycomb are foolish and wise, cunning and dim, complicated human beings, whether they are black or white, women or men, rich or poor.

It takes such clear-eyed courage and conviction to do what Lee did. To know, as an artist, that she'd said nearly everything she wanted in her first book. To write about the fictional version of her small town and people it with characters that are achingly human. Once, in reply to the question of whether she would write another book after *To Kill a Mockingbird*, Harper Lee said, "I have said what I wanted to say, and I will not say it again." And we are grateful that she chose to say it. We are grateful that she shared her story with us. We are grateful that she chose to do the hard work of reflecting back our best and ugliest selves to us. We are grateful that she did so with a kind hand, revelatory language, and an insightful eye. Harper Lee demanded that we share perspectives, and that we empathize with each other. She demanded that we be better human beings to each other, and we are forever grateful for the lesson.

“
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Harper Lee in her hometown of Monroeville, Ala., in 1961



Infinite Jest 20 Years Later

After two decades in print, **David Foster Wallace's** masterwork—the defining novel of the 1990s—remains as brilliant, mind-bending, and culturally relevant as ever. **By Christian Holub**

WHEN DAVID FOSTER WALLACE'S magnificent 1,079-page novel landed in bookstores with a resounding thunk in February 1996, the author wasn't a household name. He'd written one novel and a highly entertaining series of nonfiction pieces—documenting his visits to cruise ships and state fairs and the like—but *Infinite Jest* was far grander than anything he had done before.

"It's what you dream of as an editor, to have something so original and immediate come into your hands," says Michael Pietsch, the Little, Brown editor who helped Wallace shape the book. "It had a big purpose. He was writing about the pursuit of happiness. It seemed to be about America at that moment." Pietsch got early galleys into the hands of literary tastemakers and spearheaded a publicity campaign that presented *Infinite Jest's* length and ambition as a challenge to be undertaken. It worked: The novel sold 44,000 copies in its first year; today, there are more than 800,000 copies in print. "I think what people love about *Infinite Jest* is that Dave basically said, 'Okay, I am going to take on all of America in one book,'" says celebrated *Tenth of December* author George Saunders. "This young guy, boldly taking on the whole culture, as Dickens and Tolstoy and Austen had done before him—the audacity of that. His approach was not only epic in scope but original in form, and that form was somehow mimetic of the culture he was describing: manic, obsessive, funny, outsized."

Now, 20 years on, *Infinite Jest* has become a cultural mainstay. References to it pop up everywhere from music (the Decemberists'

"Calamity Song" video is an adaptation of a scene from the book) to TV (*Parks and Recreation* once spent an entire episode name-dropping *Infinite Jest* characters). But its biggest effect is still felt by other writers. "I read it and I thought, This is how a book should be," says Adam Levin, whose massive 2010 debut novel, *The Instructions*, drew immediate comparisons to *Infinite Jest*. "It should always be blowing your mind and giving you bursts of pleasure."

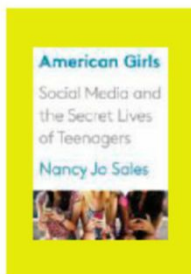
In the novel, the U.S., Mexico, and Canada have merged into the Organization of North American Nations (their symbol: an eagle wearing a sombrero and holding a maple leaf). In order to pay off the government's budget deficits, even time itself has become privately subsidized, resulting in the Year of the Depend Adult Undergarment, the Year of the Trial-Size Dove Bar, and so on. Wallace focuses on two groups of people: the students at a prestigious tennis academy and some beaten-down recovering addicts who live just down the street. Floating around in the background is a mysterious movie called *Infinite Jest*, the most addictive piece of entertainment ever created, capable of reducing viewers to catatonic vegetables—which explains why a cell of wheelchair-bound assassins wants to use it as a weapon.

The conspiracy plot is well thought-out (the late computer programmer Aaron Swartz once wrote a blog post explaining all the machinations) but occurs mostly in the background. The more visceral experience of reading *Infinite Jest* comes from immersion in Wallace's unique linguistic style. The author blended colloquialisms with impeccable

grammar, minute observation with world-weary intelligence. Just as *Infinite Jest's* tale of people wasting away in front of highly addictive movies predicted the Netflix age, so too did its smart, slangy sentences become de rigueur for Internet writing. "His writing style is like the most intelligent comment section in the history of the Internet," says Tom Bissell, who penned the introduction to the novel's 20th-anniversary edition. The commotion surrounding the publication of *Infinite Jest* was captured in James Ponsoldt's 2015 film *The End of the Tour*, in which Wallace is played by Jason Segel. Segel says reading the novel prepared him for the role: "When you read David Foster Wallace, you're getting the story from someone right in the thick of it, someone who's in the trenches with



QUICK TAKES

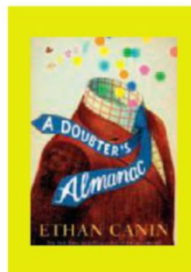


American Girls
NANCY JO SALES
Nonfiction

In contrast to her previous book, *The Bling Ring*—about a group of larcenous L.A. teens—the tech-savvy young women in *American Girls* aren't criminals. But they do inhabit a scary world, one in which everyone has a second life on social media that's full of sexting, cyber-bullying, and boys who beg for "nudes." In urgent prose, Sales introduces her readers to (or reminds them of, depending on their age) the hallmarks of growing up in the Internet era, from slut-shaming to the rise of YouTube stars as role models. The studies Sales cites are illuminating, but she's most compelling—and frightening—when observing these earnest girls navigating their natural habitats.

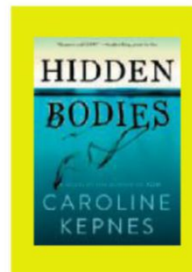
B+ —Isabella Biedenbarn

E C A



A Doubter's Almanac
ETHAN CANIN
Novel

A beautiful mind is consumed by its ugliest impulses in Canin's high-wire study of a brilliant mathematician whose personal life is the chaotic opposite of his clean, elegant proofs. A lonely boy in northern Michigan, Milo Andret is eventually recognized for his savant-like skills and funneled into the LSD-fueled bohemia of '60s Berkeley and later Princeton, where he becomes a superstar in the insular world of academia. But even as he triumphs, alcohol and arrogance—and the slow creep of mental illness—begin to unravel him. Canin writes gorgeously about abstract concepts, but he makes it less easy to sympathize with the damage a man like Milo can do to the people unlucky enough to love him. **B+** —Leah Greenblatt **E A**



Hidden Bodies
CAROLINE KEPNES
Thriller

Kepnes' second book about the deliciously manipulative sociopath Joe Goldberg once again makes us root for the bad guy. In this sequel to *You*, she sends the New York bookseller (and romance-obsessed serial killer) on a mission of revenge to Los Angeles, where his extreme narcissism makes him fit right in among the Hollywood grotesques. Kepnes (a former EW staffer) digs into the mud at the bottom of our brains and unsettles every creepy impulse. We delight in Joe's dirty deeds the way a dieter savors the sight of someone devouring jelly doughnuts. Some of the plot points in *Hidden Bodies* defy belief, but in satirizing a self-absorbed society, Kepnes cuts deep and twists the knife. **A** —Anthony Breznican **E A**

you." The fact that the author committed suicide at the age of 46 colored his interpretation as well. "Knowing that he didn't make it is a real reminder of the fragility of the subjects being discussed," Segel says. For his part, Bissell finds that Wallace's death "makes everything really hard and sad. It's amazing to be alive at the same time as a writer that good who's producing new material. It must've been what it felt like being alive when the Beatles had a new record coming out, you know? And then the Beatles break up or the writer dies and you're like, 'That's it, there's not gonna be any more of this....' It makes *Infinite Jest* stand that much taller and makes it that much more unforgettable, but also throws this really sepulchral, sad, shadowy light over it."

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There's a reason nobody says,
"Fuller House and chill."



The One With the Big Letdown



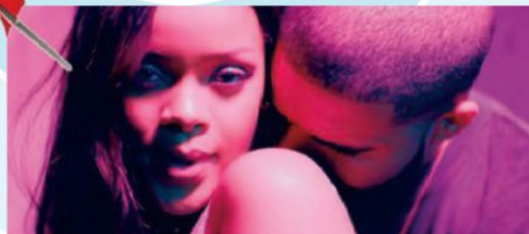
Gaga may have shown up for Fashion Week in the wrong Gotham City.



Guess who found a running mate!



**Let's hear it
for (some of) the Girls.**



Rihanna dropped two music videos for "Work":
NSFW and NSFWer.



The first set photos from *Baywatch* have arrived, and we're sorry to report that there are *waaaaay* too many clothes.



Planet Earth getting second season partly filmed by drones, a.k.a. the only thing that can get higher than its viewers.



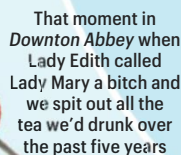
We're still thinking about Sam Hunt at the Grammys...for his biceps, not his music.



A miracle has happened: We found the capacity to *Love*.



Waze adds Morgan Freeman's voice for GPS navigation. Because. Christopher Walken. Was not. Available.



Emily Blunt in talks for *Mary Poppins* sequel. To rephrase, good idea in talks for bad one.



Chris Kirkpatrick and Joey Fatone teaming for a new single. It's gonna be meh.



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